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EXHIBITION OF THE SOCIETY OF ARTS AND CRAFTS COPLEY HALL

BOSTON
FEBRUARY 5-26, 1907

ARTS AND CRAFTS EXHIBITION
MDCCCCVII
IN CELEBRATION OF THE TENTH ANNIVERSARY
OF THE ORGANIZATION OF
THE SOCIETY

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EXHIBITION
OF
THE SOCIETY OF ARTS & CRAFTS
TOGETHER WITH
A LOAN COLLECTION OF APPLIED ART

COPLEY & ALLSTON HALLS
BOSTON, MASS.

FEBRUARY 5 TO 26 · 1907

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NOTE AS TO THE CLASSIFICATION

THE Committee feel that a more definite classification, showing the degree to which an article is the production of individual craftsmen, is desirable. To this end articles are listed in the catalogue with the letters *A*, *B*, *C*, or *D*, following the number.

A signifies that the article was designed and executed by one craftsman from beginning to end.

B signifies that the article was designed or executed (or both) by not more than two craftsmen, whose names are given, working under some form of collaboration.

C signifies that the article was done under similar conditions to those existing in Class *B*, but with further subdivision; although the name of each worker is given.

D signifies that the work was designed by the exhibitor and executed under the factory system; i.e., by a number of men working in rotation in such a manner as to make the listing of the individual names impracticable.

It is believed that this classification will make it possible to lay proper emphasis upon work done throughout by an individual artist and it is hoped that it will lead to a more intelligent comparative study of exhibits by visitors to the exhibition.

PRINCIPLES OF HANDICRAFT

I. MOTIVES

The motives of the true craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS

The conditions of true handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man whose ability is used as a whole and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION

When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION

Modern craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

V. RESULTS

The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

"IT IS ONLY POSSIBLE TO ANSWER FOR THE FINAL TRUTH OF PRINCIPLES, NOT FOR THE DIRECT SUCCESS OF PLANS."

THE SOCIETY OF ARTS AND CRAFTS

IT may be well briefly to state the aims toward which the Society of Arts and Crafts is working and the object it has in view in undertaking the present exhibition. It seems indeed important that these objects should be clearly set forth in order to avoid any misunderstanding as to the exhibition, for the so-called Arts-and-Crafts movement is not only often misunderstood, but is sometimes in danger of misrepresentation in the works and opinions of those who claim to be a part of it. The movement is not a mere striving after odd or bizarre design, though some of the results as yet achieved in its name may seem to justify this view. It is not an attempt to set back the clock of the world in an impossible endeavor to revive bygone conditions and insist on making things by hand which might better or as well be done by machine, though some of its advocates have seemed to insist on this extreme opinion. Neither is it an exaltation of mere amateurishness at the expense of the solid qualities of the trained mechanic which must be the foundation of all artistic achievement, though it is inevitable that in a new movement, such as this, many amateurs should take part, and that amateurishness should sometimes mar otherwise excellent work.

The Arts-and-Crafts movement is founded on the belief that the objects of daily use are just as capable, in their lesser degree, of being made the vehicles of artistic expression and thus of being works of art, as are the works of painting or of sculpture. If they are to be so, it is clear that they must be the work of men and women who in their degree are artists, and that they must thus be made by the hand of the artist himself, as are works of painting and of sculpture. Those who are supporting this movement believe that all the objects of daily use ought in their degree to be beautiful; and while the simpler and the commoner of such objects can be and often must be the product of the machine, such machine-made things should be absolutely simple, for the reason that no elaboration of form and no ornament executed by machine can have those artistic qualities which alone justify elaboration and make it delightful and which depend on the touch of the artist

himself. The community is beginning to realize that the machine is a useful servant but a poor master, and that there are limitations to what can properly be expected of it. The Society of Arts and Crafts is therefore endeavoring to encourage the making by the hand of all objects of daily use which are to be treated with any elaboration of design, of all objects which are not only to perform a utilitarian service but are to give delight in that service, and so far as this may be possible by the hand of the artist that designs them. At the same time, while recognizing the value and the necessity of tradition and that all progress is founded on precedent, it desires to encourage, not mistaken seeking after new and strange forms, but the sincere endeavor after personal and individual expression in the work of the hands, rather than mere copyism and mere imitation of bygone forms. It is recognized, however, that such reproduction of old forms may be of great use, especially of great educational value at the present stage of our artistic development, and while the Society has as its ideal the carrying out of works of handicraft by those who have designed them, it realizes also that in the present condition of craft education this is only occasionally possible, and we must be content with the more or less sympathetic carrying out by the skilful craftsman of the design of another. In this case, however, the designer and craftsman should co-operate; and again the best results will be obtained by the hand of the craftsman who appreciates the beauty of the design he is carrying out and so is able to give to it something of his own individual feeling. The Society further believes that the public is growing more and more to appreciate the beauty of objects made by hand which are thus capable of showing individual feeling in their execution, and is coming more and more to demand such objects rather than the dull, uninteresting and often extravagant products of the machine.

The Society therefore feels that it may accomplish an important use by enabling those who really appreciate the growing beauty of the hand-products of our craftsmen to purchase such objects directly from these workers, and that it may aid the increasing number of such craftsmen by finding for them a market

for their products. Through this directly practical and business function the Society believes that it is aiding in the most important way the aim it has of encouraging on the one hand the production of, and on the other hand the taste for, artistic products of individual handwork. It believes it will thus be adding to the joy of the worker, through which joy artistic production is alone possible, and to the delight of the user, by whose increasing demands the craftsman is encouraged to continue his work.

The present exhibition is an exhibition of the works of members of the Society of Arts and Crafts, — an organization whose membership extends from Boston to San Francisco and from Maine to Louisiana, — and of members of other affiliated organizations. The Society realizes of course that there are many excellent craftsmen outside of these organizations whose work may thus fail to appear, but in the present condition of the movement this limitation of the exhibition seems desirable.

That the Society is to a great degree accomplishing its aim its members are encouraged to believe by the very fact of the growth of the Society and by the increasingly high standard of both design and workmanship in the objects submitted to its jury, by the constantly increasing demand for the products of its members, and by the success which has been obtained from time to time by the exhibition of those products, especially at the World's Fair at St. Louis.

It is believed that the present exhibition will show a distinct advance over the exhibition held by the Society eight years ago, and that the exhibition will therefore serve both to stimulate the activity of each craftsman and to increase the interest of the public and so prove valuable in helping to take another step forward, to increase the quantity and improve the quality of the objects made by the hand for daily use, by their greater and greater beauty adding enormously to the enjoyment of the maker in his work and to the pleasure and the stimulus which come from the possession of beautiful things in the objects of daily sight, in the utensils we daily handle, and which play so large a part in every one's daily life.

THE SOCIETY OF ARTS AND CRAFTS

THIS Society was incorporated for the purpose of promoting artistic work in all branches of handicraft. It hopes to bring Designers and Workmen into mutually helpful relations, and to encourage workmen to execute designs of their own. It endeavors to stimulate in workmen an appreciation of the dignity and value of good design; to counteract the popular impatience of Law and Form, and the desire for over-ornamentation and specious originality. It will insist upon the necessity of sobriety and restraint, of ordered arrangement, of due regard for the relation between the form of an object and its use, and of harmony and fitness in the decoration put upon it.

PAST AND PRESENT OFFICERS OF THE SOCIETY

PRESIDENTS

Charles Eliot Norton	1897–1899
Arthur Astor Carey	1899–1903
H. Langford Warren	1903–

VICE-PRESIDENTS

Arthur Astor Carey	1897–1898	H. Langford Warren	1898–1903
Mrs. Henry Whitman	1897–1904	A. W. Longfellow	1901–
John Evans	1897–1901	J. Samuel Hodge	1904–
C. Howard Walker 1905–			

TREASURERS

Morris Gray	1897	Frederic P. Cabot	1898–1900
Frederic Allen Whiting 1900–			

SECRETARIES

George Edw. Barton	1897	J. Henry Eames	1899
Harold B. Warren	1898	Henry Lewis Johnson	1900
Frederic Allen Whiting 1900–			

COUNCILLORS, 1907

J. T. Coolidge, Jr.	Ralph Adams Cram
Wm. H. Grueby	Carl H. Heintzemann
J. Samuel Hodge	Henry Lewis Johnson
I. Kirchmayer	A. W. Longfellow
John E. Peabody	Mary Crease Sears
Arthur J. Stone	C. Howard Walker
Harold B. Warren	H. Langford Warren

Frederic Allen Whiting

CATALOGUE OF THE EXHIBITION
MDCCCCVII

DEPARTMENT OF BASKETRY

MISS AMY M. SACKER, CHAIRMAN

MISS MARY W. BOND MRS. LEE HOFFMAN MISS MARY E. SLASON

UNLIKE the Indian, who wove sentiment, religion and history into her baskets, which she made for the most practical and commonplace uses of life, the basket-worker of to-day has only to meet the practical need and express her own individual sense of beauty—a much simpler problem than to weave a life-story into her basket. In this collection, brought together from all parts of the country, an effort has been made to show the results of the work in the many branches of basketry, and the possibilities of different materials. For articles designed to be put to the more practical uses, willow and reed meet the requirements of strength and durability and also lend themselves to beauty of form and design. Raffia, during these last years a most popular material, has demonstrated its adaptability to use for smaller or lighter baskets, which demand delicacy of technique; and as it takes the different dyes satisfactorily, it offers great possibilities to those interested in combinations of color. Among the baskets on exhibition may be seen some successful results of splendid daring in the use of colors. In an entirely different class of basketry are those made from materials as they are gathered from the woods and roadsides in Nature's own coloring, often as beautiful as can be obtained by Art. Pine-needles from the South, cornhusks, petals of flowers, grasses, sedges and flags, are all used, and these are materials which can be collected in lovely places by the worker, who so, out of the waste things of the earth, can fashion something of beauty and of use. Those interested in industrial and handicraft training will find an exhibit carefully arranged for teachers and students, showing the progression from the simple to the more complex forms of basketry. It has been the aim of the Committee on Basketry to show in its collection the position occupied by Basketry to-day in the field of Arts and Crafts.

BLANCHARD, MARY MILES, Bellefonte, Pa.

1 *A*. Porch basket in brown reed, with over handles

2 *A*. Culling flower basket, in shaded green reed, bronze handles
Designed and Executed by Miss Blanchard.

3 *B*. Scrap basket in shaded brown reed, with black handles
Designed by Miss Blanchard. Executed by Sarah Gephart.

BOND, MARY W., West Newton

4 *A*. Fern basket, purple and gold

5 *A*. Fern basket

6 *A.* Fern basket
7 *A.* " "
8 *A.* " "
9 *A.* Work basket
10 *A.* Desk waste basket
11 *A.* Fern basket
12 *A.* " "

Designed and executed by Miss Bond.

DEERFIELD, SOCIETY OF DEERFIELD INDUSTRIES

THORN, EDWIN

13 *B.* Willow basket
14 *B.* " "
15 *A.* " "
16 *A.* " "

Designed and executed by Mr. Thorn.

FLOYD, FANNIE P., Waltham

17 *A.* Grass covered jar, red decoration
18 *A.* Grass covered basket, blue decoration
19 *A.* Brown grass bowl, black and white decoration
20 *A.* Oval grass basket
21 *A.* Grass bowl, bird decoration
22 *A.* Grass basket, pink decoration
23 *A.* Grass mats, pink decoration
24 *A.* Mounted Grueby tile
25 *A.* Mounted tile
26 *A.* Mounted Grueby tile
27 *A.* " " "
28 *A.* " " "
29 *A.* Mounted tile

Designed and executed by Miss Floyd.

HARTFORD ARTS & CRAFTS CLUB

HOLT, FRED P.

30 *A.* Basket, flower pattern
31 *A.* Basket, Washoe stitch, lightning pattern
32 *A.* Basket, key pattern
33 *A.* Basket, Washoe stitch, lightning pattern
34 *A.* Basket, copy Pina Indian basket
35 *A.* Basket, Lazy Squaw stitch, Grecian pattern

36 *A.* Basket, Washoe stitch, little men pattern, lace border
37 *A.* Basket, Washoe stitch, rattlesnake pattern
Designed and executed by Mr. Holt.

Kellogg, Leila

38 *A.* Indian basket, reproduction of Apache Ceremonial War Basket
Designed and executed by Miss Kellogg

Hingham, Arts and Crafts

Cain, Mrs. E. H.

39 *A.* Tray
40 *A.* Fruit basket
41 *A.* Tray
42 *A.* Basket
Designed and executed by Mrs. Cain

Hersey, Mrs. Arthur F.

43 *A.* Reed basket
44 *A.* Fruit basket
45 *A.* Reed basket
Designed and executed by Mrs. Hersey

Hersey, Mrs. Walter W.

46 *A.* Egg basket
47 *A.* Work basket
48 *A.* Scrap basket
49 *A.* Market basket
50 *A.* Raffia basket
51 *A.* Reed basket

White, Mrs. F. M.

52 *A.* Raffia basket
53 *A.* " "
54 *A.* " "

Massachusetts Arts and Crafts Society

Buckingham, Elizabeth L.

55 *A.* Sewed basket of Florida pine-needles and raffia
56 *A.* Sewed basket, raffia and sweet grass
Designed and executed by Miss Buckingham

MERRIMAN, ADELAIDE, Belleforte, Pa.

57 *A.* Basket for hall table
Designed and executed by Miss Merriman

58 *B.* Scrap basket
Designed by Miss Merriman. Executed by Sarah Gephart

59 *B.* Scrap basket
Designed by Miss Merriman. Executed by Helen M. Shugert

MINNEAPOLIS SOCIETY OF ARTS AND CRAFTS

NORTHFIELD, MRS. SUSAN M.

60 *A.* Lace raffia mat
61 *A.* " " "

MINOT, GEORGE S., Somerville

61*aA.* Large reed scrap-basket
61*bA.* Piazza footstool
Designed and executed by Mr. Minot

MONTAGUE ARTS AND CRAFTS

KING, LAURA

62 *A.* Waste basket of palm-leaf
63 *A.* Baby " " "
64 *A.* Napkin " " "
65 *A.* Round palm basket, 5-inch
66 *A.* " " " 4- "
67 *A.* " " " 3- "
68 *A.* Palm nut-bowl
69 *A.* Urn-basket made of palm-leaf
70 *D.* Tray covered with palm-leaf
71 *D.* Bottle covered with palm-leaf
72 *D.* Glass dish covered with palm-leaf

PAUL, MRS. GEORGE

73 *A.* Table-mat of palm

ROSS, ADA

74 *A.* Lunch-pail
75 *A.* " "
76 *A.* Work-box of palm
76*aA.* Palm box
Designed and executed by Miss Ross

PETERBORO, HANDICRAFT WORKERS OF

ADAMS, MARY

77 *A.* Square raffia basket
78 *A.* Sewed raffia basket

ALEXANDER, MRS.

79 *A.* Basket

CALDWELL, MRS. WM. H.

80 *A.* Green reed scrap-basket

CUTLER, MRS.

81 *A.* Sewed basket, made from native rushes

FIELD, MRS.

82 *A.* Sewed raffia basket.

HAMILTON, MISS

83 *A.* Sewed raffia basket

HURD, MRS. HARRY

85 *A.* Sewed raffia basket

LONGLEY, MRS.

86 *A.* Natural color raffia bag

MORSE, MRS.

87 *A.* Sewed raffia basket

PHILADELPHIA, DÆDALUS ARTS AND CRAFTS GUILD

FULLMER, LAURA

88 *A.* Raffia basket, brown and green
89 *A.* Raffia basket, fir-tree design
90 *A.* Raffia basket
91 *A.* Raffia basket, blue and green
Designed and executed by Miss Fullmer

RHODES, MAUD

91*aA.* Raffia basket
91*bA.* " "
Designed and executed by Miss Rhodes

ROUNDY, ALICE M., Pittsfield

92 *A.* Coil seed-tray
Designed and executed by Miss Rounay

Slason, Mary E., Boston

93 *A.* Reed basket
94 *A.* Flaring basket
95 *A.* Thread and needle basket
96 *A.* Work basket
97 *A.* Lunch basket
98 *A.* Scrap basket
99 *A.* Pick-up basket
100 *A.* Market basket
101 *A.* Gathering basket
102 *A.* Low basket
103 *A.* Hanging flower basket
104 *A.* Darning basket
105 *A.* Raffia basket
106 *A.* Covered basket
107 *A.* Covered basket
108 *A.* Treasure basket
109 *A.* Basket
110 *A.* Indian ceremonial wedding basket
111 *A.* Large green scrap basket
112 *A.* Small thread and needle basket

Designed and executed by Miss Slason

113 *B.* Reed basket, color shaded brown

Design, adapted Indian; executed by Miss Slason

Baskets Nos. 93 to 113 form a teacher's exhibit showing steps of progression for a student.

Smiley, William H., Haverhill

114 *A.* Small basket
115 *A.* Work basket
116 *A.* Raffia basket

Designed and executed by Mr. Smiley.

Stanwood, Cordelia J., Ellsworth, Me.

117 *A.* Raffia basket
118 *A.* Raffia basket
119 *A.* Raffia work basket
120 *A.* Raffia stocking basket

Designed and executed by Miss Stanwood.

Upham, Betsey C., Worcester

121 *D.* Raffia mounted Grueby tile
122 *D.* Raffia mounted Mercer tile
123 *D.* Raffia mounted Grueby tile
Mounted by Miss Upham.

Ward, Allena E., Plymouth

124 *A.* Clothes hamper
Designed and executed by Miss Ward.

Winslow, Dan., Paris, Maine

Nos. 125 *A* to 168 *A.* A collection of 44 raffia baskets designed and executed by Mr. Winslow and lent by Mrs. A. M. Winslow, Miss Eveline L. Dickinson, Mrs. Robert P. Wilson, Miss Harriette H. Winslow, Mrs. Albert Bierstadt. Mrs. John R. Brinckle, Mrs. Thomas Blagden, Mrs. C. P. Kellogg, Mrs. Albert E. Davies, Mrs. James H. Winslow, Miss Emily De Coursey, Mrs. Charles Lord, Mrs. H. T. Alley, Mrs. Charles R. Wilson, Mrs. Lewis M. Brown. Mr. Winslow's exhibit of baskets covers a period of four years and is numbered according to his progression from the beginning to the present time.

Valentine, Lucy W., Cambridge

169 *A.* Square covered mending basket
170 *A.* Knitting basket, side handles
171 *A.* Round basket with cover
172 *A.* Pear-shaped fruit basket, with handle
173 *A.* Work basket with cover
174 *A.* Flower basket, with tall handle
175 *B.* Round tray shaped basket
176 *B.* Round-cornered oblong tray-shaped basket
177 *A.* Oval flower-basket
178 *A.* Oval basket
179 *A.* Waterbottle
180 *A.* Basket flower-vase
181 *A.* Open basket with handle
182 *A.* Skeleton basket
Designed and executed by Miss Valentine

DEPARTMENT OF BOOKBINDING

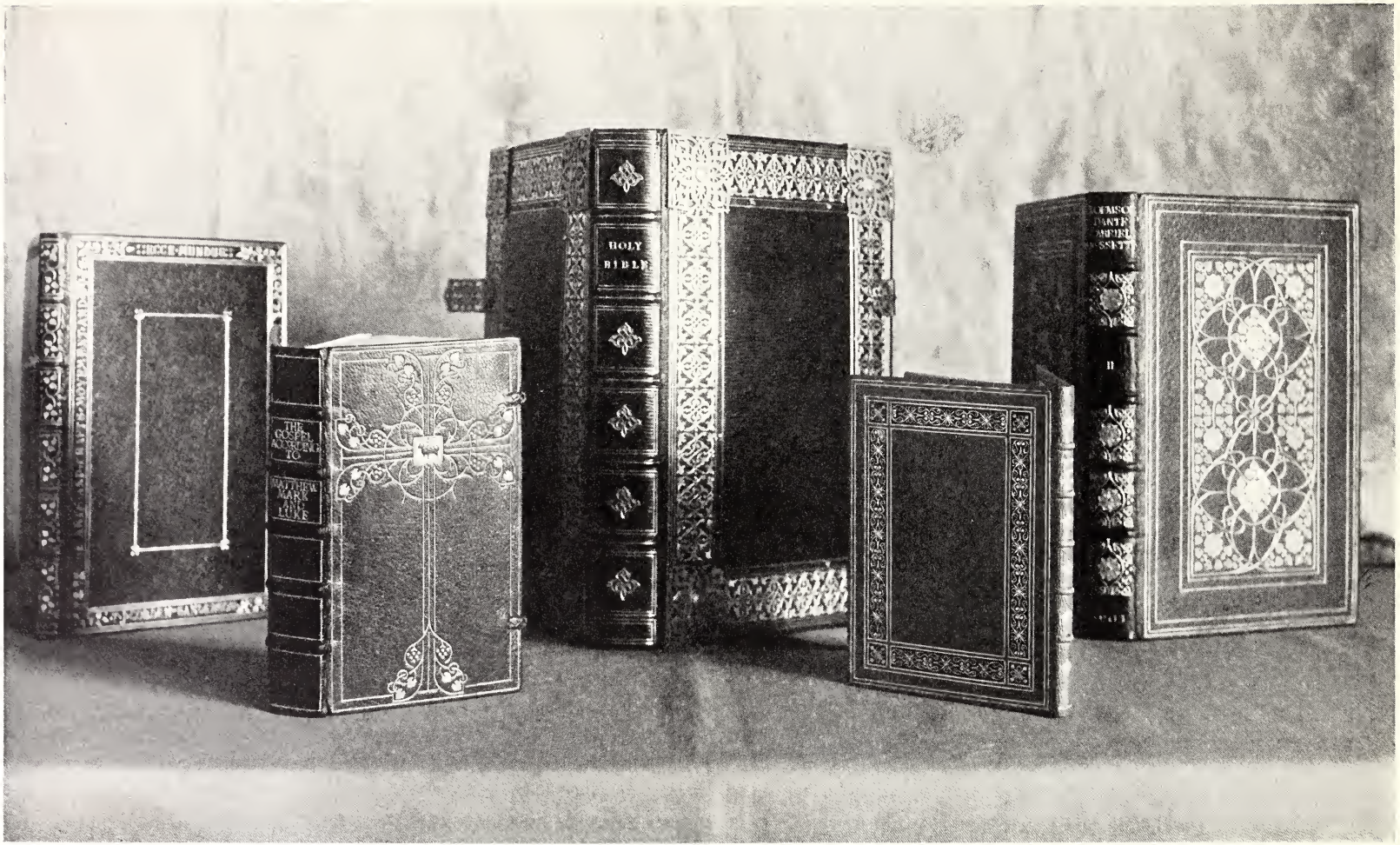
MISS MARY CREASE SEARS, CHAIRMAN

CHARLES THEODORE CARRUTH MISS AGNES ST. JOHN PETER VERBURG

BOOKBINDING as an art was recognized as early as the sixth century, when the covers of the choice books of hours and missals were made of carved ivory, silver and gold. During the twelfth century leather came into use and gradually superseded all other forms of preserving books. The invention of printing gave great impetus to the craft, and to the sixteenth and seventeenth centuries we are indebted for some of the most beautiful bindings ever made, many examples of which still exist in museums and private collections.

In this country, some fifty years ago, according to Mr. William Matthews, there was not a finely bound book in any collection except what had by chance been procured abroad. We marvel at the progress of this wonderful and interesting craft when we look at the many examples of American workmanship which are brought together for this exhibition, for many of them would do honor to the best French and English binders. These artistic and beautiful books are hand-bound and hand-tooled by artist artisans whose whole skill is brought to bear on their work to make it worthy in every particular. Commercial work often tries to imitate the artist artisan by using a great machine that crushes its stamp into the covers of the books which then come forth gold-tooled, needing but a little touching up here and there by a finisher to complete the deception. These books bear the same relation to skilled handwork that a color print does to an original Raphael or Corot. What we look for in a well bound book comes under two heads: *Forwarding* and *Finishing*. The first takes in everything necessary for the preservation of the book, the latter, its decoration. The importance of the forwarding cannot be overestimated, for no amount of tooling or finishing can possibly correct poor forwarding. As to the decoration, to use Mr. Cobden-Sanderson's words, "some subtle relation there may be and I think should be between the inside and the outside of a book, between its contents and ornamentation;" at the same time the designer should recognize the natural limitations of the craft and abide by them; he should not attempt to encroach upon the other crafts, nor express more than he is able in his own field. In a word, decoration should not be confounded with illustration.

What the art of bookbinding is most in need of just now is the establishment of the individual binder, an artist artisan, in a shop of his own. With brain and hands working together, the most artistic and valuable results are obtained, for in that way only can individuality be given to art and craft alike. It is no longer necessary for the book collector to risk sending his precious volumes across the water to be bound. All that we


HOLY
BIBLE
THE
GOSPEL
ACCORDING
TO
MATTHEW
MARK
AND
LUKE

are obliged to ask of France and England now is the leather with which to encase these books, for in technique and in beauty of design the American craftsman bids fair to outrival all others.

BURNHAM, NINA H., Boston

184 *A.* "The Thoughts of Marcus Aurelius Antoninus." Full crimson levant
Designed and executed by Miss Burnham

CHASE, MARION, Dorchester

185 *A.* Shakespeare's Poems
Designed and executed by Miss Chase

CHICAGO ARTS AND CRAFTS SOCIETY

STARR, ELLEN GATES,

187 *B.* Dove's Press Book, dark green morocco
188 *B.* Kelmscott Press book, dark green morocco
Lent by Mrs. C. M. Blaisdell
189 *B.* Kelmscott Press Book. Brown pigskin
Lent by Miss Ella R. Waite
190 *B.* Blind tooling on white pigskin
Lent by Mrs. J. J. Storrow
191 *B.* Book tooled in two colors of gold
192 *B.* Dark green pigskin, tooled in gold
Lent by Miss Mary R. Smith
Designed by Miss Starr, executed by Miss Starr and Mary A. Kelley
193 *B.* Brown pigskin, mosaic, blind tooled

DANFORTH, MARGARET, Boston

194 *A.* One Hundred Selections (20 vols.) blue half-levant
195 *A.* "Hand and Soul," full red levant
196 *A.* Shakespeare's Sonnets, full brown levant
Designed and executed by Miss Danforth

DAVIS, MARY A., New York

197 *A.* "Paul and Virginia," levant, gold decoration
Designed by Jules Domont, executed by Miss Davis

DUTTON, MARTHA S., Auburndale

199 *A.* "Les Vrais Riches," full brown levant, gold tooled

200 *A.* Poems of Ossian, full olive levant, gold tooled
201 *A.* Rossetti, full dark olive levant, gold tooled
Designed and executed by Miss Dutton

GREENE, KATHARINE, Boston
202 *A.* "The Art of Optimism," full blue levant
203 *A.* "The Vicar of Wakefield," full red levant
Designed and executed by Miss Greene

HOWBERT, MAY, Colorado Springs
204 *A.* "In a Balcony," full olive-green levant
205 *A.* "Burial of Romeo and Juliet," full dark blue levant
Designed and executed by Miss Howbert

LAWRENCE, MARION S., Roxbury
206 *A.* Shakespeare's Sonnets, half-morocco, blue
207 *A.* "Essay on Roast Pig," full-morocco, blue

MALDEN SOCIETY OF ARTS AND CRAFTS
SMITH, CAROLINE E.
208 *A.* Stevenson's Works (12 vols.), half morocco, green
Designed and executed by Miss Smith

MAROT, ELIZABETH GRISCOM, Dayton, O.
209 *A.* Essays by Cobden-Sanderson, full brown levant, gold tooled
Designed and executed by Miss Marot

MASON, PHILIP DANA, Cambridge, Mass.
210 *D.* "Sailor's Narratives," pigskin, blind tooled
211 *D.* "Oliver and Arthur," niger morocco, blind tooled
212 *D.* "A Sentimental Journey," crushed levant, gold tooled
213 *D.* "The Parlement of Foules," crushed levant, gold tooled
214 *D.* "The Pardoner's Wallet," niger morocco, blind tooled
215 *D.* "Plutarch's Consolatorie Letter," crushed levant, gold tooled
216 *D.* "A Day at Laguerres," crushed levant, gold tooled
217 *D.* "Sir William Kirkaldy," uncrushed pigskin, blind tooled
Lent by Mr. Harold Murdock
218 *D.* "Ponkapog Papers," crushed levant, gold tooled.
Lent by Mrs. Herbert C. Mason
Designed by Mr. Mason and executed under his supervision by employees of Riverside Press

Mills, Mabel I., Boston

219 *A.* Balzac, 3 vols., full dark-green morocco
Designed and executed by Miss Mills

National Society of Craftsmen, New York

Diehl, Edith

220 *A.* "Pilgrim's Progress," full brown levant, blind tooled
Designed and executed by Miss Diehl

Peloubet, Louise, Auburndale

221. *A.* "Meditations of Marcus Aurelius," full green levant
Designed and executed by Miss Peloubet

222 *A.* "Aucassin et Nicolete," full blue levant, gold tooled

Philadelphia, Dædalus Arts and Crafts Guild

Vallé, I. Bodine

223 *A.* Elements of Drawing, full green levant, blind tooled
Designed and executed by Miss Vallé

Scarborough, Elizabeth

224 *A.* Rubaiyat of Omar Khayýam, full rose levant, mosaic, blind tooled

Sears, Mary Crease, and St. John, Agnes, Boston

225 *B.* The Bible, printed on vellum, dark red straight-grain morocco, gold tooled, silver-gilt corners and clasps
Lent by Mr. R. H. Hinkley

226 *B.* "The Man Without a Country," full red levant, gold tooled

227 *B.* "The New England Tragedies," green levant, gold tooled

228 *B.* "Pottery and Porcelain," light blue levant, design in mosaic gold tooled

229 *B.* "Chinese Porcelain," half yellow morocco
Designed and executed by Miss Sears and Miss St. John

230 *B.* "Flowers of Song," dark green levant, mosaic of over 1000 pieces of leather, blind tooled
Designed by Miss Sears and executed by Miss Sears and Miss St. John

Sears, Mary Crease, Boston

231 *A.* "Sonnets from the Portuguese," blue levant, red mosaic, gold tooled

232 *A.* "Arts and Crafts Essays," green morocco, half bound
233 *A.* "Omar Khayyam," light-green levant, gold tooled
Designed and executed by Miss Sears

ST. JOHN, AGNES, Boston
234 *A.* "The Books of William Morris," dark-blue levant, gold tooled mosaic
235 *A.* "About Books," dark-red levant, mosaic, blind tooled
236 *A.* "Hand and Soul," light-blue levant, gold tooled
Designed and executed by Miss St. John

SHAW, EMILY MOTT, Boston
237 *B.* Binding in modelled and tooled leather
238 *B.* Binding in modelled and tooled leather
239 *B.* "Bookbinding in France"
Executed by Mrs. Shaw, designed by George R. Shaw

SHILLABER, KATHERINE BREWER, Boston
240 *A.* Bettertaker's "Guide-Book to Verona," full gray morocco
241 *A.* "Flaws, a Book of the Sea," full blue morocco
Hand-lettered and illustrated by Miss Shurtleff
242 *A.* "Rubaiyat of Omar Khayyam," full green levant
Bindings designed and executed by Miss Shillaber

VERBURG, PETER, Boston
243 *A.* "The life of Michel Agnolo Buonarroti"
244 *A.* "Confessions of an Inquiring Spirit"
245 *A.* "The Holy Grail," full blue levant
246 *A.* "Tales of a Wayside Inn," green levant
247 *A.* "The Gospels," red levant
248 *A.* The Sonnets of Michel Angelo
249 *A.* "Holy Living"
250 *A.* "The Seven Seas"
250*aA.* Two vols. of "Rossetti," dark red levant
250*bA.* "Paolo and Francesca," green levant
Designed and executed by Mr. Verburg

DEPARTMENT OF ECCLESIASTICAL WORK

RALPH ADAMS CRAM, CHAIRMAN
MRS. D. D. ADDISON HARRY E. GOODHUE C. D. MAGINNIS

IN any movement towards a healthy reunion of Art and Craftsmanship, the Church, of all visible organizations, must be considered the power most interested. Secular society may halt along, if it must, with the mechanical contrivances of current commercialism. This alternative is not offered to organized religion: art in all its forms is essential to her completeness. By art material things are raised from the dust and made acceptable to God; through art as her own most perfect language she speaks to the souls of men. Architecture, music, painting, sculpture, are but a part; of equal import are the arts of the glass-worker, the goldsmith, the embroiderer, the wood-carver, the craftsman in metals, in fabrics, in mosaic, in jewels, in illumination. Only the best is acceptable, and the best means the work of heart and brain and hand, indissolubly united. From the beginning the Church has fostered every art, for her need was clamorous, and this need is as keen to-day as it was in the twelfth and fifteenth centuries. Altars and reredoses, pulpits, lecterns, stalls and screens must be wrought of perfect joinery and set with carven statues; shrines and roods and tabernacles must be made beautiful with gold and color. Crucifixes, crosses, croziers, candlesticks, chalices, ciboriums, pyxes, monstrances and lamps must be fashioned of silver and gold and ivory and set with precious stones; copes, chasubles, mitres, stoles, altar frontals, dossals, palls must be made of velvet, damask, brocade, and enriched with splendid wealth of embroidery and needlework; glass must be dyed with a thousand hues and contrived into myriad windows; iron and bronze hammered into grilles and screens, missals decked with rich illumination. The list of demands the Church makes on the Arts and Crafts is almost a catalogue of their possibilities.

Thus far, however, craftsmanship holds somewhat aloof, contenting itself with secular activities. This is partly due to a lamentable lack of sympathy, partly to a want of knowledge how to proceed, partly to indifference on the part of the spiritual powers that, accustomed for so long to indifferent makeshifts, are content with commercial products, forgetting that such are only too often unworthy as works of art, and inadmissible as instruments of service.

A condition such as this should not exist. One of the greatest opportunities before the craftsman to-day is the service of the Christian Church through the fashioning of the innumerable items that go to the furnishing of the Sanctuary and that make possible the perfection of religious ceremonial. The Church cannot spare the new craftsman in art, nor can he on his part afford to neglect what will prove to be his most munificent patron.

BARTON, BLANCHE M., Brookline

251 *B.* Frame of photographs, embroidered altar-hangings
252 *B.* Embroidered study for angel
253 *B.* " " " angel's head
254 *B.* " " " Head of Christ

Designed by Miss Barton and Geo. E. Barton, executed by Miss Barton

CLEVELAND, FRANK E., Boston

255 *D.* Altar frontal and super-frontal of antique silks, velvet and galoons

Designed by Mr. Cleveland. Executed by Mrs. Cleveland

256 *B.* Credence table in carved oak (for Grace Church, Manchester, N. H.)
257 *C.* Altar book-rest in carved oak (for Grace Church, Manchester, N. H.)

Designed by Mr. Cleveland. Cabinet work by F. W. Kulkmann and Carving by A. F. J. Languemare

CRAM, RALPH ADAMS, Boston

258 *D.* Altar and reredos (for Church of the Advent Boston)

Designed by Mr. Cram. Statues by I. Kirchmayer. Cabinet work, Wm. F. Ross & Co.

259 *D.* Chapel screen of carved oak (for Church of the Advent, Boston)
260 *D.* Lectern of carved oak (for the chapel of the University of the South)
261 *D.* Pulpit of carved oak (for Emanuel Church, Cleveland, O.)

Designed by Mr. Cram. Executed by Irving & Casson

GOODHUE, BERTRAM G., New York

262 *D.* Colored cast of carved panel, St. Paul's Church, Chicago, Ill.

Designed by Mr. Goodhue; original carved by I. Kirchmayer

GOODHUE, HARRY E., Boston

263 *D.* Stained glass window, St. Hugh of Lincoln (for Church of the Holy Family, Latrobe, P. Q.)

Designed by Mr. Goodhue and executed by Mr. Goodhue and assistants

264 *D.* Funeral pall (for the Church of Our Saviour, Longwood)

Designed by Mr. Goodhue. Executed by the Altar Society

HUNT, GEORGE J., Boston

265 *B.* Silver chalice and paten, set with carbuncles, Indian agate and malachite, carved ornament

266 *B.* Censer of carved brass

267 *B.* Pair altar vases of carved brass

268 *B.* Pair altar candlesticks of carved brass

Designed by Frank E. Cleveland. Executed by Mr. Hunt

JAMIESON, M. M., JR., Brewster

269 *A.* Illumination in body-color and metals

Designed and executed by Mr. Jamieson

KIRCHMAYER, I., Cambridge

270 *A.* Carved oak panel, "The Last Supper

271 *A.* " " "The Crucifixion"

272 *A.* Carved panel. House altar after old German model

Designed and executed by Mr. Kirchmayer

273 *B.* Cast of carved panel, "The Nativity"

Designed by Henry Vaughan, executed by Mr. Kirchmayer

MILLS, HELEN KEELING, New York

274 *A.* Silver chalice, knop set with white opals and chrysoprase

275 *A.* Morse, silver gilt and jeweled

Designed and executed by Miss Mills

STONE, ARTHUR J., Gardner

276 *B.* Chalice and paten in silver, set with stones, bequeathed for the purpose by Mrs. Henry Whitman. (Lent by Trinity Church, Boston)

Designed by R. Clipston Sturgis. Executed by Mr. Stone

277 *A.* Receiving basin in brass with inscription in silver

Designed and executed by Mr. Stone

278 *B.* Sanctuary lamp in brass

Designed by Frank E. Cleveland; executed by Mr. Stone

WOOLEY, J. T., Boston

279 *B.* Hammered silver altar-cross, with carved boxwood panels

Designed by Frank E. Cleveland. Silver-work by Mr. Wooley
Panels carved by I. Kirchmayer

DEPARTMENT OF GLASSWARE

INCLUDING ALL GLASS OTHER THAN STAINED AND LEADED GLASS

HAROLD B. WARREN, CHAIRMAN

CHARLES THEODORE CARRUTH FREDERIC ALLEN WHITING

THE fundamental principle of good design, that the manner in which any material is worked must appropriately express the nature of that material, has often been insisted upon, but it cannot be reiterated too often. It is the very root of the matter and runs through all the arts. There is perhaps no branch of handicraft in which this principle is more often and more flagrantly violated than in the manufacture of glassware as we see it around us at the present time. One has only to see the glass-blower at work, to see the red-hot ball of molten glass at the end of the long blow-pipe deftly rolled and twisted, blown to a bulbous form, compressed with the touch of an instrument of wood to form the neck of a vase or spread with equal ease to the outline of a bowl, or again to see it pulled to the desired degree of thinness and turned to a delicate curve to form the handle of a pitcher. One has only to see all this to apprehend at once the essential character of design proper to glassware; beauty of line is its very essence. But the very facility with which glass lends itself to every curvature tempts to extravagance. A large proportion of modern Venetian glass with its riotous contortions affords striking examples of unrestrained license.

After the determination of the appropriate form which glass may receive comes the question to what extent may beauty of form be enhanced by subsequent decoration. Here the nature of the material in its finished state, its unyielding hardness would naturally guide the designer to the exercise of that restraint which is more easily transgressed in fashioning its form. Yet nearly all cut glass as commonly seen is so covered over with cut patterns as to disguise whatever beauty of outline the object may possess and by vulgar overelaboration to destroy the fine character which the brilliance of cut facets gives when used with great reticence in opposition to plain surfaces. The use of engraved ornament on glass is to be encouraged. It is following the methods of the workers of the best periods and affords a proper expression for the artist. The employment of the cheap decoration so much in vogue at present is of course not worthy of consideration by the serious craftsman. Ignoble adornment will always cheapen a fine material.

The practical difficulties involved in the making of objects in glass being very great and requiring elaborate equipment, independent workers in glass are of course hardly to be found. The exhibit here shown is therefore necessarily small.

BLAKE, WILLIAM S., Somerville

281 *D.* Crystal vase
Designed by Mr. Blake, blown by Peter Swansey

282 *D.* Handle and fluted jugs, crystal blown glass
283 *D.* " " " " " " "
284 *D.* Vase, optic
285 *D.* " "
286 *D.* Vase
287 *D.* "
288 *D.* Pitcher, crystal blown glass
289 *D.* " " " "
290 *D.* " " " "
291 *D.* " " " "
292 *D.* Vase " " "
293 *D.* " " " "
294 *D.* " " " "
295 *D.* " " " "
296 *D.* " " " "
297 *D.* " " " "
298 *D.* " " " "
299 *D.* " " " "
300 *D.* Rose-bowl " " "
301 *D.* Low dish for pansies, crystal blown glass
302 *D.* " " " " "
303 *D.* " " " " "
304 *D.* " "
305 *D.* Dish for pond-lilies
306 *D.* Finger-bowl and plate, fluted
307 *D.* Italian plate
308 *D.* Small rose-bowl
Designed by Mr. Blake, blown by John Loftquist

DE CORDOVA, JULIAN, Somerville

309 *D.* Crystal plate after old Italian model
310 *D.* " " " " " "
311 *D.* Crystal vase
312 *D.* Crystal plate after French model
313 *D.* Crystal tumbler, Carey pattern
Designed by Mr. de Cordova, blown by Andrew Long

314 *D.* Crystal vase after old Italian model
315 *D.* Empire decanter, with handle

316 *D.* Empire decanter, with handle
317 *D.* " pitcher, with handle
318 *D.* " champagne glass
319 *D.* " claret glass
320 *D.* " cordial glass
321 *D.* " apollinaris glass
322 *D.* " tumbler
323 *D.* " sherbet glass
324 *D.* " egg glass
325 *D.* " finger-bowl and plate
326 *D.* Crystal comport

Designed by Mr. de Cordova, blown by John Loftquist

Nos. 281 to 326 were made at the Union Glass Works in Somerville, the name of the blower of each piece being given, since he is the man responsible for the shaping of the piece in accordance with the design. The nature of glass-work is such that many other men are employed on each piece, both before and after the blower has done his work.

FISHER, MRS. W. P., Worcester

327 *A.* Bowl and plate, pond-lily decoration
328 *A.* Set of six cups
329 *A.* Two sherbet-cups and plates, decoration in blue and gold.

Designed and executed by Mrs. Fisher

MUELLER, H. O., New York

330 *A.* Liqueur set of seven pieces, grape decoration
331 *A.* Champagne glass, grape decoration
332 *A.* Cocktail glass, cherry decoration
333 *A.* Crême-de-menthe glass, crystal decoration
334 *A.* Claret glass, flower decoration
335 *A.* Punch cup and saucer, cherry decoration
336 *A.* Crême-de-menthe glass, grape decoration

Designed and executed by Mr. Mueller

DEPARTMENT OF JEWELRY

FREDERIC ALLEN WHITING, CHAIRMAN

MISS EDNAH S. GIRVAN MISS FLORENCE A. RICHMOND C. HOWARD WALKER

FROM the dawn of our race the savage, the barbarian and the civilized man in turn has sought to deck himself and those dear to him with such forms of personal adornment as represented his highest idea of beauty and his greatest degree of skill. These forms have developed into jewelry as we know it to-day.

Ancient jewelry, as seen in museum collections, is usually of consistent beauty and fully expressive of the standards of the era in which it was produced. Modern jewelry, as seen on the street and in the shops to-day, is too often a thing of commonplace vulgarity — a tangible result of the impersonal element in the modern factory system.

No other branch of handicraft work is quite so personal as the jeweler's, since the result, when fully successful, must represent both the ideas of the craftsman and the standards of appreciation of her whose person it is meant to adorn.

For this reason many workers in the handicraft movement have been led to the making of jewelry, and, with insufficient training both in design and workmanship, have essayed effects far beyond their powers of achievement. Thus what is unfortunately (and unintelligently) known as "arts and crafts" jewelry has been scattered broadcast, to the disgust of anyone with enough discrimination to realize the paucity of imagination and lack of thorough training it usually displays. Such amateurish work is shown at too many of the "sales" and "exhibitions" and does much to injure the general movement.

In the Department of Jewelry, the Committee have aimed to demonstrate some of the possibilities inherent in jewelry and to at least suggest what an unlimited field it presents to workers who are trained in design and are wise enough to confine their flights of fancy within the limits of technique for which their training has prepared them.

Jewelry in itself is so truly personal that it seems even more than other articles capable of artistic embellishment to require that treatment of the individual craftsman which is so directly opposed to the factory system under which most modern jewelry is produced.

That feeling for surface and color which is the gift of the true craftsman is shown in many pieces exhibited, and widely as they may vary in importance each object shown has some distinct charm of its own to justify its being included.

Bachelder, Mrs. Mary A., Boston

341 *A.* Silver pendant and chain, with green tourmaline
Designed and executed by Mrs. Bachelder

Burbank, Jessie L., Boston

342 *A.* Necklace, in silver and green enamel
343 *A.* Buckle, silver and enamel, interlace design
344 *A.* Cross, silver and enamel, with chain
345 *A.* Silver brooch, with enamel and crystal scarab
Designed and executed by Miss Burbank

Carson, Jane, Cleveland

346 *C.* Necklace, gold and enamel
347 *C.* Ring, gold, star sapphire, ruby and diamonds
348 *C.* Ring, gold and topaz
349 *C.* Fob, gold and pearl blister
350 *C.* Pendant, oxidized silver and amethyst
351 *C.* Bracelet, " " " "
Designed by Miss Carson
Executed by Miss Carson and Mildred Watkins

352 *C.* Pendant, silver enamel
353 *C.* Pendant, silver-gilt and amethyst
Designed by Amy M. Sacker
Executed by Miss Carson and Mildred Watkins

354 *A.* Ring, gold, Mexican opal matrix
Designed and Executed by Miss Carson

Child, George W., Worcester

355 *A.* Silver necklace
356 *A.* Silver watch-fob
Designed and executed by Mr. Child

Copeland, Elizabeth E., Boston

357 *A.* Pink tourmaline necklace
358 *A.* Pearl necklace, with pendant
359 *A.* Dog-collar, pearls and turquoise
360 *A.* Silver necklace, with turquoise matrix. Lent by Mrs. Arthur Winslow
361 *A.* Silver necklace, with seven amethysts
362 *A.* Silver necklace, with six amethysts
Designed and executed by Miss Copeland

Davis, Lilla W., Worcester

364 *A.* Silver cross with lapis-lazuli, hand-made silver chain
Designed and executed by Miss Davis

Denton, William D., Wellesley

365 *B.* Gold scarf-pin, with twelve diamonds
366 *B.* Gold locket
367 *B.* Gold charm
368 *B.* Gold brooch
369 *B.* Gold charm
370 *B.* Gold scarf-pin
371 *B.* Gold locket
372 *B.* Gold cuff-buttons
In these "butterfly jewels" the mountings are of gold and the wings protected by rock-crystals
Designed by Mr. Denton, who also mounts the wings
The gold work is by Mr. King

Dyer, Martha, Dorchester

373 *B.* Silver pendant, with turquoise
Designed by Toyozo Kobayashi. Executed by Mrs. Dyer

Girvan, Edna Sherman, Santa Barbara, Cal.

374 *A.* Necklace, set with Chinese jade
375 *A.* Belt-clasp, with malachite
376 *A.* Belt buckle, Runic design
377 *A.* Necklace, rose quartz
378 *A.* Belt-buckle, Runic design
Designed and executed by Miss Girvan

Hartford Arts and Crafts Club

Hathaway, C. R.

381 *A.* Silver chain and pendant, with rose quartz and lilac enamel
382 *A.* Red enamel copper medallion, with oxidized copper hand-made chain
384 *A.* Oxidized silver ring, with opal
385 *A.* Silver brooch, with abalone shell
Designed and executed by Mr. Hathaway

Williams, C. Louise

386 *A.* Silver scarf-pin, with opal matrix

387 *A.* Silver scarf-pin, with turquoise matrix
Designed and executed by Miss Williams

HAYDOCK, MAY S., Baltimore, Md.

388 *A.* Copper clasp with translucent enamel
389 *A.* Silver belt with champlevé, opaque enamel
390 *A.* Copper belt pin, with enamel
Designed and executed by Miss Haydock

HAZEN, GRACE, New York

391 *A.* "Peacock necklace," malachite and silver
392 *A.* Silver "seaweed" pendant, with pink pearls, pearl blister
393 *A.* Gold ring, with chrysoprase
394 *A.* Silver belt-buckle, with amethyst
395 *A.* Gold brooch, with amethyst and pearls
Designed and executed by Miss Hazen.

HILL, MARGARET E., South Billerica

396 *A.* Carved silver ring with turquoise matrices
397 *A.* Silver bracelet, with turquoise matrix
398 *A.* Silver necklace with fourteen amethysts
399 *A.* Silver ring, with diamond
Designed and executed by Miss Hill

HOSMER, MARION, Summit, N.J.

400 *A.* Circular silver pendant, with oblong topaz
Designed and executed by Miss Hosmer

JONES, MARGARET A., Wellesley Hills

402 *A.* Silver enameled buckle, in two pieces
403 *A.* Silver-gilt necklace
Designed and executed by Mrs. Jones

KANSAS CITY ARTS AND CRAFTS CLUB

HOLDEN, BERTHA L.

405 *C.* Gold ring, pink sapphire, tourmaline and pearls
406 *C.* Gold stick-pin with enamel, sapphire, olivine and pearl
407 *C.* Gold stick-pin, enamel, pearls and tourmaline
408 *C.* Pendant of gold, silver, amethyst and various small stones
Designed by Mrs. Holden, executed by Hissig & Krieke

410 *A.* Pendant of silver and rose quartz. Lent by Miss H. English
Designed and executed by Mrs. Holden

WHITFIELD, WILLIAM C.

411 *B.* Gentleman's watch-fob, enamel on porcelain, mounted in silver
Designed and executed by Mr. Whitfield

KEMPSHALL, IVA B., Boston

412 *A.* Gold pendant, with three white sapphires and pearl drop
Designed and executed by Miss Kempshall

KOBAYASHI, TOYOZO, Japan

414 *A.* Tortoise-shell comb
415 *A.* Silver pendant with tourmalines
Designed and executed by Mr. Kobayashi

LAVARON, LEONIDE C., Chicago

416 *B.* La Vallier, silver finished antique gold
417 *B.* Pink tourmaline necklace
Designed by Miss Lavaron. Executed by Harold S. Carlsen

LLOYD, ETHEL SPENCER, Detroit

418 *A.* Oxidized silver wrist-band, studded with amethysts
Designed and executed by Miss Lloyd

LUTHER, JESSIE, Providence

419 *A.* Brooch, copper with deep yellow enamel.
Designed and executed by Miss Luther

LUTHER, MABEL WILLCOX, Providence

420 *A.* Brooch, enameled copper, with olive tourmaline
421 *A.* Necklace, enameled copper, gilt chain, peacock design, with Mexican opal
422 *A.* Necklace, enameled copper, with chalcedony
424 *A.* Brooch, enameled copper with Mexican opals
425 *A.* Brooch, enameled copper with turquoise matrix
426 *A.* Ring, chased silver casting, with turquoise matrix
427 *A.* Scarf-pin, copper, gilt and enamel, with chrysocolla
Designed and executed by Miss Luther

MALDEN ARTS AND CRAFTS SOCIETY

OLIVER, ALBERTA

430 *A.* Lapis-lazuli ring
Designed and executed by Miss Oliver

WHITBECK, HARRY S.

431 *A.* Amethyst ring
432 *A.* Turquoise matrix ring
433 *A.* Coat-clasp, topaz and enamel
Designed and executed by Mr. Whitbeck

MARTIN, LAURIN H., Boston

434 *A.* Sterling silver buckle, chasing and amethyst
435 *A.* " " " with enamel
Designed and executed by Mr. Martin

MILLS, HELEN KEELING, New York

436 *B.* Silver pendant and chain, with plique-à-jour enamel, and peridots
Designed and executed by Miss Mills

PARMENTER, PRISCILLA, Boston

440 *A.* Brooch, gold with opals, emeralds and rubies
Designed and executed by Miss Parmenter

PEACOCK, EMILY FRANCES, New York

441 *A.* Silver necklace, set with amethysts
442 *A.* Silver brooch, set with coral
Designed and executed by Miss Peacock

PHILADELPHIA, DÆDALUS ARTS AND CRAFTS GUILD

DILLAYE, BLANCHE

443 *A.* Silver ring with opals
Designed and executed by Miss Dillaye

POTTER, HORACE E. and STEPHAN, WILHELMINA P., Cleveland, O.

444 *B.* Watch-fob, silver, with labradorite, Gothic motif
445 *B.* " " gold, opal matrix
446 *B.* " " silver, Egyptian design, opal matrix
447 *B.* Pendant, silver, with azurite and malachite setting
Designed and executed by Mr. Potter and Miss Stephan

PROVIDENCE, HANDICRAFT CLUB OF

PECKHAM, ALICE

448 *A.* Six silver repoussé buttons
Designed and executed by Miss Peckham

RICHMOND, FLORENCE A., Boston

449 *A.* Abalone pearl blister, set in silver, and hand-made chain
450 *A.* Necklace, silver and amethyst, with pendant
451 *A.* Dog-collar, silver set with blue chalcedony
452 *A.* Pendant, silver, and chain, with abalone pearl blister
Designed and executed by Miss Richmond

RIDGWAY, A. GWENDOLINE, Newton

453 *A.* Silver pendant, oval, and chain, with topaz
454 *A.* " " round, and chain, with amethyst
Designed and executed by Miss Ridgway

ROGERS, GUSTAVE, Boston

455 *A.* Pendant, gold with opal matrix
Designed and executed by Mr. Rogers

456 *B.* Gold cross, with enamel
Designed by Mr. Rogers. Executed by Mr. Rogers and T. Christiansen

ROGERS, MARGARET, Boston

457 *A.* Silver pendant and chain, turquoise matrix
458 *A.* Turquoise necklace and moonstone, set in silver
459 *A.* Silver necklace with amethyst and pearls
460 *A.* Silver necklace, amethysts and moonstones
Designed and executed by Miss Rogers

ROLFE, EDMUND B., Woodstock, N.Y.

461 *A.* Ring, silver, set with labradorite
462 *A.* Ring, pale gold, with yellow cornelian
463 *A.* Pin, silver, set with Utah azurite
464 *A.* Pin, silver, chased, set with lapis-lazuli
465 *A.* Necklace, silver, with smoky topaz and chrysolites
467 *A.* Ring, silver, jade, carved and chased
468 *A.* Ring, silver, smoked topaz, carved and chased
Designed and executed by Mr. Rolfe

Rose, Augustus F., Providence

469 *A.* Fob, in silver and enamel
470 *A.* Fob, in silver, opal matrix
471 *A.* Necklace, silver and enamel, set with opal
Designed and executed by Mr. Rose

Sargent, Louisa Lee, Boston

472 *C.* Coin gold setting for bit of Sicilian coral
Designed by Miss Sargent
Executed by Miss Sargent and Mr. A. S. Williams

473 *C.* Pendant, engraved on silver, with moonstones
Designed by Miss Sargent
Executed by Miss Sargent and Mr. Chadbourne

Shaw, Josephine Hartwell, Boston

474 *A.* Necklace, Oriental design, using topaz and tourmalines
475 *A.* Silver bracelet, with pearl blisters
476 *A.* " " " baroque blisters
477 *A.* " " " pearl blisters
Designed and executed by Mrs. Shaw

Skinner, Flora A., Westfield, N.Y.

478 *A.* Silver cross set with five pieces of California jade, Celtic design
Designed and executed by Miss Skinner

Thresher, Brainerd B., Dayton, O.

479 *A.* Necklace, gold and variscite
480 *A.* Necklace, horn and amethysts
481 *A.* Necklace, gold and colored pearls
482 *A.* Brooch, gold, opal and olivines
483 *A.* Brooch, green gold and opal matrix
484 *A.* Pendant, silver and variscite
485 *A.* Necklace, horn, gold and yellow moonstones
486 *A.* Pendant, gold abalone, horn, pearl and small colored pearls
487 *A.* Necklace, horn and amethysts, with gold
Designed and executed by Mr. Thresher

Watkins, Mildred, Cleveland

488 *A.* Copper and enamel clasp
Designed and executed by Miss Watkins

Winlock, Mary P., Cambridge, Mass.

489 *A.* Collar of silver enamel, malachite and azurite
Designed and executed by Miss Winlock

Winn, James H., Chicago

490 *A.* Scarf-pin, gold with turquoise matrix
491 *A.* Scarf-pin, gold with chrysoprase
492 *A.* Ring, gold
493 *A.* Fob, copper
494 *A.* Necklace, gold, turquoise matrix
Designed and executed by Mr. Winn

DEPARTMENT OF LEATHER WORK

GEORGE R. SHAW, CHAIRMAN

A. W. LONGFELLOW FREDERIC ALLEN WHITING

THE purpose of the leather exhibit is to show, by means of the work of the members of the Society, the various methods employed in the decoration of leather. These methods may be divided into two classes, Tooling and Coloring, which may be used independently or in combination.

Tooling includes:

1. Incising or outlining the design with a knife, a method effective in combination with color.

2. Stamping with ornamental hand-dies combined in numberless ways to form symmetrical designs. This is the tooling of book-binding, and is often executed in gold-leaf on a dyed leather surface.

3. Modeling or working the surface of leather, while wet and semi-plastic, with a modeling-tool, often employed in combination with stamping and, in order to obtain greater sharpness and relief, with incising.

4. Cutting-dies, which partly penetrate the leather, are used in modern Mexican work in combination with stamping and modeling. In an older form of their work cutting-dies alone are employed, and the design is given a bold relief by stamping down the interstices with a tool.

Coloring includes:

1. Staining, which is employed when the object is to combine color with the texture and grain of the leather.

2. Painting, which completely conceals the grain, and which has been most successfully employed in Spanish leather hangings in combination with stamping dies. The stamping may be entirely subordinated to the color or may be employed to form the outline and modeling of the design.

BAISDEN, ROBERT E., New York

501 *D.* Chair-back, with seat to match, hand-tooled, Italian Renaissance design

502 *D.* Hand-tooled leather, old English design

503 *D.* Hand-tooled leather, Elizabethan design

504 *D.* Hand-tooled leather, Flemish design

505 *D.* Hand-tooled leather, Byzantine design

506 *D.* Screen, hand-tooled and hand-colored, Romanesque ribbon

507 *D.* Screen, hand-tooled and hand-colored, Venetian lace design

508 *D.* Screen, carved design, Louis XVI

Designs adapted by Mr. Baisden. Executed by Mr. Baisden, toolman, Harry H. Webb, colorist, and other employees of the Baisden-Bragdon-Webb Co.

Brigham, Lucy M., Boston

509 *A.* Ooze-calf blotter, blue, peacock design
510 *A.* Ooze-calf blotter, green, peacock design
Designed and executed by Miss Brigham

Chamberlain, Mary E., Boston

511 *A.* Note-book with gray ooze cover
512 *A.* Book-cover, brown ooze-calf
513 *A.* Bag, gray ooze-calf
Designed and executed by Miss Chamberlain

Chase, Cordie M., St. Albans, Vt.

514 *A.* Leather cushion-cover, interlaced design
Designed and executed by Miss Chase

Churchill, Rose, New Britain, Conn.

515 *B.* Small trunk-box, in red leather, gold tooled
516 *B.* Portfolio, brown leather, gold tooled
517 *B.* Leather frame, gold tooled
518 *B.* Desk-pad, red leather trimmings, gold tooling
519 *B.* Cigarette-box in blue leather with gold tooling
Designed and executed by Miss Churchill

Cunningham, Hilda, East Milton, Mass.

520 *A.* Stamped leather card-case
Designed and executed by Miss Cunningham

LaFarge, Margaret, Newport, R.I.

521 *A.* Leather bag, gilded, blue and green
522 *A.* Leather bag, gilded, red and black
Designed and executed by Miss LaFarge

Dolese, Rose and Minnie, Chicago

523 *A.* Bag, brown, design in green, mauve and yellow
524 *A.* Bag, blue, design in dull blue, green and tan
525 *A.* Bag, dull blue, design in tan, salmon and yellow
526 *A.* Bag, sage-green, design in brown, blue and tan
527 *A.* Bag, old rose, design in tan and green
528 *A.* Bag, tan, design in dull blue and brown
529 *A.* Bag, dark brown, design in blue, green, yellow and terra-cotta
530 *A.* Bag, dark blue, design in brown, green and terra-cotta

531 *A.* Bag, orange, design in tan and green
532 *A.* Bag
533 *A.* Case for scarfs, brown and tan
534 *A.* Case for gloves, brown and blue
535 *A.* Case for gloves, brown and green
536 *A.* Book for clippings, brown and copper-color
537 *A.* Magazine cover, brown
538 *A.* Magazine cover, copper-color
539 *A.* Address book, dull blue
540 *A.* Address book, brown
541 *A.* Bag, golden brown, design in tan, green and terra-cotta
542 *A.* Address book, tan
543 *A.* " " "
544 *A.* Calling case, tan
545 *A.* Belt, tan
546 *A.* Coin-bag, tan
547 *A.* " "
548 *A.* Coin purse, tan
549 *A.* Coin purse, brown
550 *A.* Bag, light brown, design in brown, blue, yellow and terra-cotta
551 *A.* Address book
552 *A.* " "
553 *A.* " "
554 *A.* " "
555 *A.* " "
556 *A.* " "
557 *A.* Card-case, golden brown
558 *A.* " "
559 *A.* " "

Designed and executed by the Misses Dolese

GRINNELL, ARTHUR G., New Bedford

560 *A.* Table-mat
561 *A.* Blotter

MINNEAPOLIS SOCIETY OF ARTS AND CRAFTS

CARMICHAEL, HARRIET

562 *A.* Magazine cover
563 *A.* Card case

Designed and executed by Miss Carmichael

Sheardown, Margaret

564 *A.* Brown leather mat, pond-lily design
Designed and executed by Miss Sheardown

New York, The Guild of Arts and Crafts

Busck, Charlotte

565 *A.* Jewel-box, illuminated leather
Designed and executed by Miss Busck

Philadelphia, Dædalus Arts and Crafts Guild

Schick, Elma H.

566 *A.* Portfolio of gray tooled leather, lined with violet silk
Designed and executed by Miss Schick

Vallé, I. Bodine

567 *B.* Sealskin portfolio
Designed and executed by Miss Vallé

Patrick, Augusta L., Montclair, N.J.

568 *A.* Card-case, white leather tooled
Designed and executed by Miss Patrick

569 *A.* Prayer-book, white leather tooled
Designed by Mary L. Patrick. Executed by Miss Patrick

Pearce, Miriam Badlam, Boston

570 *A.* Russian calf centre-piece, grape design
Designed and executed by Mrs. Pearce

Providence Handicraft Club

Patterson, Mary F.

571 *A.* Green modeled leather desk set, 3 pieces
572 *A.* Brown leather-covered box, with monogram
Designed and executed by Miss Patterson

Robinson, Edith, Boston

573 *B.* Leather portfolio, design in pine-cones and needles
Executed by Miss Robinson

Sacker, Amy M., Boston

574 *A.* Round leather mat, tooled and colored
575 *A.* " " " " " "

Designed and executed by Miss Sacker

Shaw, George R., Boston

576 *A.* Book-cover, in leather
577 *A.* Jewelry casket in leather
578 *A.* Portfolio in modelled leather

Designed and executed by Mr. Shaw

Soule, Lucia A., Boston

579 *A.* Tooled and stained leather portfolio
580 *A.* Tooled and stained leather lamp-mat

Designed and executed by Miss Soule

Thresher, Mrs. J. B., Dayton, O.

581 *A.* Portfolio, black tooled Russia leather
582 *A.* Pair book-racks, cowhide, tooled and colored

Designed and executed by Mrs. Thresher

Chase, S. Marion, Dorchester

583 *A.* Leather Telephone Pad

Designed and executed by Miss Chase.

Lloyd, Bertha E., Detroit

584 *A.* Leather bag with copper hook

Designed and executed by Miss Lloyd.

DEPARTMENT OF METAL WORK

INCLUDING ALL WORK IN METAL EXCEPT JEWELRY

GEORGE PRENTISS KENDRICK, CHAIRMAN

GEORGE EDWARD BARTON — MISS MARY C. KNIGHT — LAURIN H. MARTIN
GEORGE J. HUNT — FREDERICK KRASSER — GUSTAVE ROGERS
ARTHUR J. STONE — MRS. ARTHUR J. STONE

METALS offer to the artist and craftsman a field that stands unrivalled, because of their flexibility, malleability and power to resist the effects of time and decay.

Metals have always been a favorite medium through which to express the highest ideals in the useful and beautiful. Because of its imperishability many of the most famous craftsmen of the past sought to make their ideas of beauty permanent by expressing them in metal.

The attempt to apply to modern work the ideas of design and production which were best known to a savage is a not unusual fault. The sincere charm inherent in a copper vessel wrought with a flint hammer is perfectly definite, but the result is liable to become affected when a designer of today strives for the same effect for perfect workmanship through the untrained use of tools.

The worker in metals has the choice of a wide range of materials which offer almost unlimited scope in design, so that the need of discrimination is always pressing. The proper combination of different metals is not always understood, and a lack of appreciation of their structural variations leads to many unfortunate attempts to combine inappropriate elements.

The Committee on Metal Work has covered a broad field represented by iron, brass, copper and silver. The aim has been to gather a representative exhibit showing that with sufficient training work can be produced which lacks nothing of good workmanship, while it retains that individual charm imparted by the close touch of the individual craftsman. This charm is usually lost among the many separate processes which result in the factory product.

BALLOU, J. R., Boston

585 *A*. Hexagonal copper box
Designed and executed by Mr. Ballou

BARRIS, ELIZABETH S., Boston

586 *A*. Small silver bowl, with enamel medallion set in top
Designed and executed by Miss Barris

BURBANK, JESSIE L., Boston

587 *A*. Silver porringer
Designed and executed by Miss Burbank

Butler, Charlotte W., Beverly

588 *A.* Silver box, enamel cover

589 *A.* Copper box, silver lined, enamel cover

Designed and executed by Miss Butler

Butler, Frances J., Beverly

590 *A.* Oval silver box

Designed and executed by Miss Butler

Carson, Jane, Cleveland

591 *A.* Dish, silver and chalcedony

Designed and executed by Miss Carson

592 *B.* Salt-cups and spoons, silver and enamel

593 *B.* Porringer and spoon, silver and enamel

Designed by Miss Carson

Executed by Miss Carson and Mildred Watkins

Chicago Arts and Crafts Society

Hazenplug, Frank

594 *A.* Bowl, silver in cloisonné enamel

595 *A.* Round copper box, opaque enamels on panels

596 *A.* Small wooden box, champlevé enamel on copper panel

597 *A.* Five-branch candlestick in brass repoussé

598 *A.* Candlestick, brass, design of "Fox and Grapes"

Designed and executed by Mr. Hazenplug

Child, G. W., Worcester

599 *A.* Tea-strainer and standard, silver

Designed and executed by Mr. Child

Cleaveland, H. G., Montclair, N. J.

600 *D.* Pair electric lamps, candlestick shape, metal part of copper, shades from Tiffany studios

Designed and executed by Mr. Cleaveland.

Copeland, Elizabeth, Boston

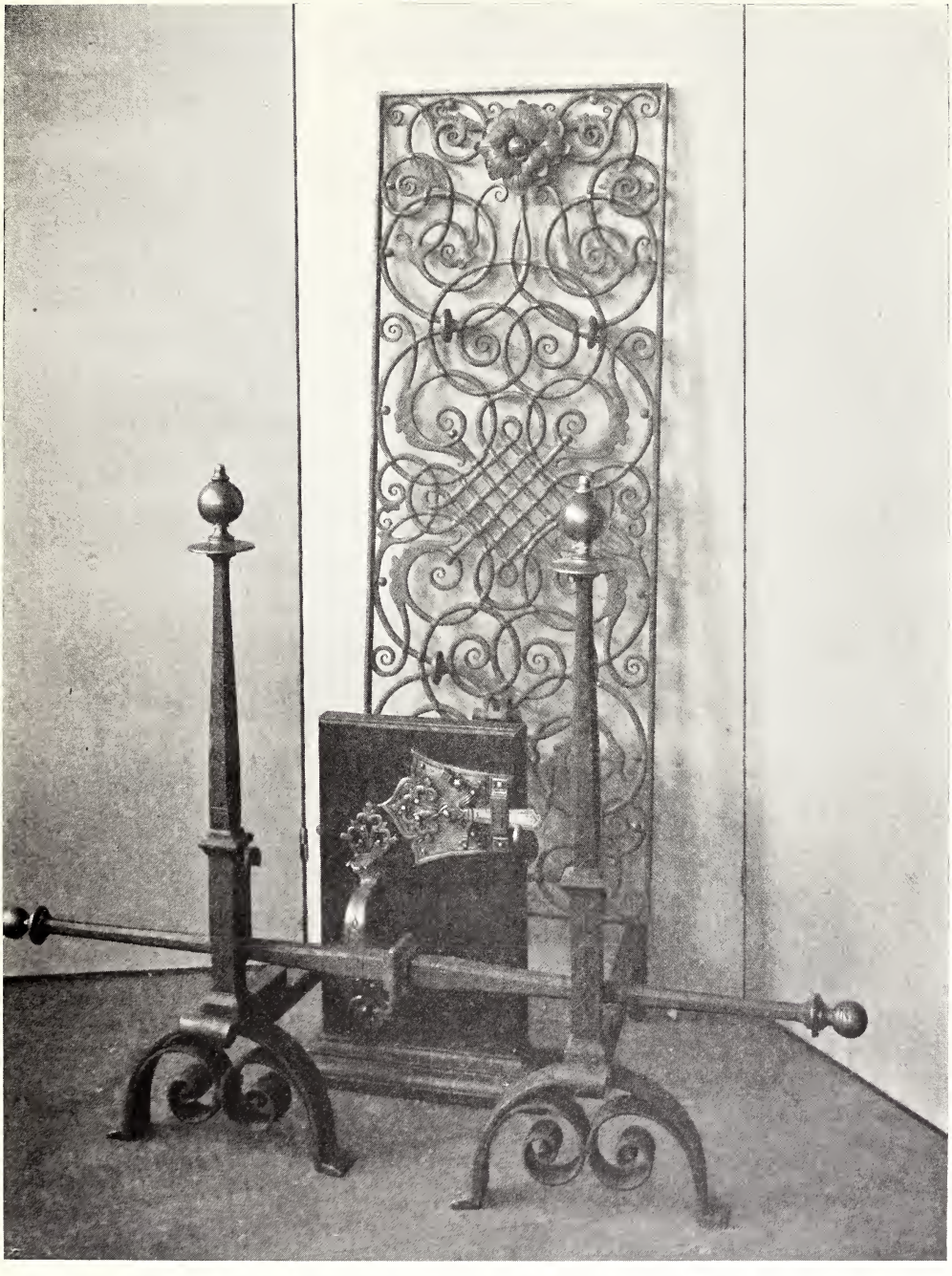
601 *A.* Copper gilt box

602 *A.* Square silver box

603 *A.* Silver tea-caddy, with fire enamel disc, blue

604 *A.* Silver box, with enamelled disc, blue and green

Designed and executed by Miss Copeland



Corne, W. F. Boston

605 *A.* Bronze sun-dial, finished by hand

Designed and executed, except casting, by Mr. Corne

Crowell, R., Winchester

606 *B.* Pair candlesticks, colored bronze

607 *B.* Candlestick

Designed and executed, except casting, by Mr. Crowell

608 *C.* Colored bronze vase

609 *C.* " " "

Japanese vases, colored by Mr. Crowell

Davis, Charles Percy, St. Louis

610 *A.* Silver repoussé plaque, "To Dionysus,"

611 *A.* Copper tray, beaten and etched

Designed and executed by Mr. Davis

Dyer, Martha, Dorchester

612 *A.* Silver box, with enameled top, blue and green

613 *A.* Copper bowl, enameled, with Japanese symbol, Jehu

Designed and executed by Mrs. Dyer

Ek, Seth, Wellesley Hills

614 *A.* Silver cream-pitcher

615 *A.* Silver sugar-bowl

616 *A.* Silver tea-pot

617 *A.* Silver ladle

618 *A.* Silver ladle, adapted from old model

619 *A.* Silver syrup-jug and tray

Designed and executed by Mr. Ek

620 *B.* Silver finger-bowl

621 *B.* Silver finger-bowl

Designed by Miss M. C. Knight, executed by Mr. Ek

Ellery, May, Boston

622 *A.* Copper jar, with cover, top of cover, enameled

Designed and executed by Miss Ellery

Fitts, Onata N., Newton

623 *A.* Brass lantern

624 *A.* " "

Designed and executed by Mrs. Fitts

Forssen, Carl G., Wellesley Hills

625 *A.* Silver salad-bowl
626 *A.* Silver ice-bowl
627 *A.* Silver mayonaise bowl
628 *A.* Silver mayonaise spoon, ebony handle
629 *A.* Silver mayonaise bowl
630 *A.* Silver finger-bowl
631 *A.* Silver punch-bowl
Designed and executed by Mr. Forssen

Garbutt, Andrew, Boston

632 *A.* Cast model for candelabra to be wrought in metal
Designed and executed by Mr. Garbutt

Gebelein, George C., Wellesley, Mass.

633 *A.* Silver Bowl
Designed and executed by Mr. Gebelein

634 *B.* Cream-pitcher
635 *B.* Tray
636 *B.* Sugar-bowl
637 *B.* Waste-bowl
638 *B.* Hot-water kettle
639 *B.* Coffee-pot
Designed by Mary C. Knight and Mr. Gebelein; executed by Mr. Gebelein

640 *B.* Tea-pot
Designed by Mary C. Knight; executed by Mr. Gebelein

641 *B.* Flat chased bowl
Designed and executed by Mr. Gebelein; chasing done by Mr. Parris

Gyllenberg, F. J. R., Wellesley Hills

642 *A.* Pair brass candlesticks
643 *B.* Silver bell
644 *B.* " "
645 *B.* Pair peppers
646 *B.* Pair salt-spoons
647 *B.* " " "
648 *B.* Pair salt-cellars
648*aB.* " " "
649 *B.* Silver bowl
Designed by Miss Mary C. Knight; executed by Mr. Gyllenberg

Halls, Andrew, Boston

650 *A.* Wreath of soft steel; design roses and foliage
Designed and executed by Mr. Halls

Harmstone, J. H., Attleboro

651 *B.* Small silver cologne-bottle and plate, subject "The Sea"

652 *B.* Small silver cologne-bottle and plate, subject "Midsummer Night's Dream"

653 *B.* Vase, copper hammered, repoussé
Designed by Mr. Harmstone; executed by Mr. Harmstone and Charles Thomaé

Harris, Edith K.

654 *A.* Copper bowl with lid, green enamel button on lid
Designed and executed by Miss Harris

Hay, Caroline W., Boston

655 *A.* Pair silver salts, with spoons, blue enameled linings

656 *A.* Copper bow, with red enameled cover
Designed and executed by Miss Hay

Hazen, Grace, New York

657 *A.* Spoon, silver, carved and chased
Designed and executed by Miss Hazen

Hennessey, Arthur Irvin, Marblehead

658 *B.* Box black walnut, copper covered

659 *B.* Box black walnut, brass covered
Designed by Mr. Hennessey, metal work by Mr. Hennessey, wood work by H. Martin

660 *A.* Brass shade, grass-cloth backing
Designed and executed by Mr. Hennessey

Hill, Margaret E., South Billerica, Mass.

661 *A.* Bowl, copper
Designed and executed by Miss Hill

Hunt, George J., Boston

662 *B.* Set of 4 silver candlesticks, after old English model
Designed by Mr. Hunt, executed by Mr. Hunt and W. E. Manchester

663 *B.* Hammered silver punch-bowl, after Paul Revere. Lent by Mr. Wm. S. Ingraham
Executed by Mr. Hunt and Mr. Manchester

664 *B.* Silver service, four pieces, after Paul Revere
Designed by Mr. Hunt, executed by Mr. Hunt and Mr. Manchester

KELLOGG, ELIZABETH R., Cincinnati, O.

665 *A.* Round brass box, chased cover
Designed and executed by Miss Kellogg

KENDRICK, GEORGE P., Brookline

666 *B.* Silver tankard, lent by Mr. A. P. Loring
Designed and decorated by Mr. Kendrick, smith work by K. F. Leinonen

667 *D.* Silver loving cup, lent by Rev. James Reed
Designed by H. L. Warren and Mr. Kendrick, executed by Mr. Kendrick, with exception of smith work

668 *A.* Small round silver box
669 *D.* Silver tea-caddy
670 *D.* Silver " "
Designed and executed by Mr. Kendrick, with exception of smith work

671 *B.* Copper tea-caddy, lent by Mr. H. B. Warren
Smith work by S. D. Hicks

672 *B.* Writing set, lent by Miss Lydia C. Head
Designed and decorated by Mr. Kendrick, smith work by S. D. Hicks

KNIGHT, MARY C., Wellesley Hills

673 *B.* Pierced silver fern-dish, with lining of Merrimac pottery. Lent by Mrs. E. J. Dennen
674 *B.* Tooled silver compote
675 *B.* Silver sugar-tongs
676 *B.* Silver plate, with green enamel
677 *B.* Tooled silver cream-pitcher
678 *B.* Tooled silver coffee-pot
Designed by Miss Knight, executed by Miss Knight and Seth Ek

679 *B.* Tooled silver tray
Designed by Miss Knight, executed by Miss Knight and George Gebelein

680 *B.* Tooled silver sugar-bowl
Designed by Miss Knight. Executed by Miss Knight and Seth Ek

Koralewsky, Frank, Roxbury

681 *B.* Wrought-iron scutcheon with ring handle
Unknown designer, executed by Mr. Koralewsky

682 *A.* Two wrought-iron thumb-latches

683 *A.* Pair hinges, two drawer-pulls, one cylinder cover, one window fastener

684 *A.* Unfinished lock and key of wrought iron. Subject from Grimm's Fairy Tales: "Snow White and the Seven Sisters."

685 *A.* Two door-knobs, one door-pull, one lever handle, one escutcheon, two drawer-pulls
Designed and executed by Mr. Koralewsky

Krasser, Frederick, Roxbury

686 *A.* One pair wrought-iron andirons

687 *B.* Wrought-iron grille
Designed by Weston Underwood. Executed by Mr. Krasser

688 *B.* One wrought-iron fire-set
Designed by Mr. Krasser. Executed by Gustave Koralewsky

689 *C.* Wrought-iron stair-rail
Designed by Mr. Krasser
Executed by Gustave Koralewsky and Andrew Fluman

690 *B.* One pair wrought-iron and brass andirons
Designed by A. W. Longfellow. Executed by Mr. Krasser

Kunkler, Adolphe C., Wellesley Hills

691 *A.* Copper jardiniére

692 *A.* Brass box

693 *A.* Bonbon dish

694 *A.* Silver fluted bowl

695 *A.* Copper bowl.

696 *A.* Candy spoon

697 *A.* " "

698 *A.* Bonbon spoon

699 *A.* Bonbon dish

700 *A.* Candy spoon

701 *A.* Bonbon dish

702 *A.* Silver bowl. Lent by Geo. Dudley Seymour

703 *A.* Copper dish

704 *A.* Silver fluted bowl

705 *A.* Silver card-receiver

706 *A.* Candy spoon
707 *A.* " "
Designed and executed by Mr. Kunkler

708 *B.* Silver bowl
Designed by Mr. Kunkler, executed by Mr. Kunkler and T. F. Gylienberg

LAVARON, LEONIDE C., Chicago
709 *D.* Pair brass candlesticks
Designed by Miss Lavaron, executed by Miss Lavaron and assistants

LEINONEN, KARL F., Wellesley Hills
710 *A.* Fluted silver punch-bowl
711 *A.* Silver tray
712 *A.* Silver Ladle
Designed and executed by Mr. Leinonen

LEWIS, A. J., Jamaica Plain
713 *A.* Copper card-box
714 *A.* Copper box
Designed and executed by Mr. Lewis

LUTHER, MISS JESSIE, Providence, R.I.
715 *A.* Tea-caddy, copper, enameled cover
716 *A.* Small copper tray, enameled decorations
Designed and executed by Miss Luther

LUTHER, MISS MABEL WILLCOX
717 *B.* Door-knocker in bronze
Designed by Miss Luther, executed by Miss Luther and Joseph J. Luther

718 *A.* Copper tobacco-jar, chased and enameled cover
Designed and executed by Miss Luther

MACOMBER, EVA, Hingham
719 *A.* Copper jar, cover of repoussé work and enamel
720 *A.* Copper bowl, fluted and lined with silver
721 *A.* Copper bowl, lined with copper-colored enamel
722 *A.* Square brass box, hinged cover with enamel decoration
723 *A.* Hammered brass candlestick
724 *A.* Tall brass candlestick, saucer base, hammered and curved handle
725 *A.* Silver bowl
Designed and executed by Mrs. Macomber

Malden Arts and Crafts Society

Whitbeck, Harry S.

726 *A.* Silver goblet
727 *A.* Pair of salt-dishes and spoons
728 *A.* Carved cream-spoon
729 *A.* Orange-spoon
730 *A.* Coffee-spoon
Designed and executed by Mr. Whitbeck

Marshall, Frank J., Jamaica Plain

731 *A.* Copper teapot, silver lined
732 *A.* Green copper clock in repoussé
Designed and executed by Mr. Marshall

Martin, L. H., Boston

733 *A.* Silver teapot
734 *A.* Silver sugar-bowl
735 *A.* Silver cream-pitcher
736 *A.* Silver jewel-box
Designed and executed by Mr. Martin

Mills, Helen Keeling, New York

737 *A.* Bonbon-bowl, with quotation from Keats in border, handle enameled
Designed and executed by Miss Mills

Murphy, Caroline B., Winchester

738 *A.* Copper bowl with yellow enamel lining
739 *A.* Copper bowl with cover
Designed and executed by Mrs. Murphy

Ogden, Caroline Seton, Milwaukee

740 *B.* Brass telephone or desk pad
Designed and executed by Miss Ogden, hinged by John Chrisham

741 *B.* Small silver box
Designed and decorated by Miss Ogden construction by John Chrisham

Parker, George F., Taunton

742 *A.* Pair brass candle-brackets, from sheet brass
743 *D.* Board of sample cabinet-fittings, polished brass
See also Fittings in Department of Woodwork
Designed and executed by Mr. Parker

PHILADELPHIA, DÆDALUS ARTS AND CRAFTS SOCIETY

GUILFORD, DUDLEY

744 *A.* Silver box with rose design and pearl shell
Designed by Elma H. Schick; executed by Mr. Guilford

POND, THEO. HANFORD, Rochester, N.Y.

745 *A.* Tea-kettle and lamp in wrought copper and brass
Designed and executed by Mr. Pond

746 *B.* Salt and pepper set of 5 pieces
Designed by Mr. Pond; executed by Mr. and Mrs. Pond

POTTER, HORACE E. AND WILHELMINA P. STEPHAN, Cleveland, O.

747 *B.* Sugar, creamer and tongs in silver, grape motif, handlepierced and carved
748 *B.* Mustard pot, tray, and spoon, silver, enamelled.
749 *B.* Tray, copper patina, enamel setting, Gothic motif
750 *B.* Pair salt cups and spoons, clover motif
751 *B.* Syrup pitcher and tray, silver hammered and repoussé, maple motif
752 *B.* Bowl and spoon, silver enameled, hepatica motif
753 *B.* Tea-strainer, silver and ebony
754 *B.* Box, copper repoussé, roseleaf motif
755 *B.* Vase, copper, enameled, border crocus motif
756 *B.* Box, copper enameled, square, Byzantine motif
757 *B.* Spoon, silver pierced and carved, enamel acorns and leaves
758 *B.* Spoon, pierced, carved, enameled, morning-glory motif
759 *B.* Spoon, enamel, carved handle, leaf motif
760 *B.* Magazine cutter, brass set with turquoise matrix
Designed and executed by Mr. Potter and Miss Stephan

ROGERS, GUSTAVE, Boston

761 *A.* Silver chafing-dish spoon with pierced handle
762 *A.* Silver tea-strainer
Designed and executed by Mr. Rogers

ROGERS, MARGARET, Boston

763 *A.* Silver box with enameled discs
Designed and executed by Miss Rogers

SMITH, L. B., Boston

764 *D.* Pewter tea-set of three pieces, — teapot, sugar and cream
765 *D.* Two large pewter platters

766 *D.* Three pewter porringers
767 *D.* Pair pewter candlesticks
768 *D.* Pewter nut-dish and spoon
769 *D.* Small pewter plate
770 *D.* Medium-size pewter plate
Designed by Mr. Smith, executed by Mr. Smith and assistants.

STONE, ARTHUR J., Gardner

771 *A.* Oval water-pitcher
Designed and executed by Mr. Stone

772 *B.* Rose porringer
773 *B.* Oval box
774 *B.* Bowl with celtic ornament and peg handles
775 *B.* Punch-bowl
776 *B.* Cup, peg handles
777 *B.* Cup, three handles
778 *B.* Fruit tozza
779 *B.* Salad-bowl
780 *B.* Plate, ornamented with leaf and gold berries
781 *B.* Plate, hexagonal bottom
782 *B.* Round tray, to match salad-bowl
783 *B.* Milk-pitcher, intaglio rose
784 *B.* Copper vase, with silver rim and base
Designed by Mr. Stone, executed by Mr. Stone and John Petty

785 *B.* Teaspoons, set of six, pointed handle
786 *B.* Five o'clock teaspoons, set of six, pointed handle
787 *B.* Coffee spoons, set of six, pointed handle
788 *B.* Sugar-tongs
789 *B.* Salad-fork and spoon
790 *B.* " " " "
791 *B.* Ladle for punch-bowl
Designed by Mr. Stone, executed by Mr. Stone and George P. Blanchard

792 *B.* Loving cup. Lent by President Charles W. Eliot
793 *B.* " " " " Mr. Edward Hale Abbot
Designed by H. Langford Warren, executed by Mr. Stone

794 *B.* Gravy-spoon, fiddle back, line ornament
Designed by Mr. Stone, executed by Mr. Stone and C. P. Blanchard

795 *B.* Four-piece silver tea-set: sugar, creamer and waste-bowl
Lent by Mrs. Lawrence Bullard
Designed by Mr. Stone, executed by Mr. Stone and assistants

796 *A.* Copper bowl, silver rim and inlaid acorns
Designed and executed by Mr. Stone

797 *A.* Tray, chased leaf and gold inlaid berries. Lent by Mrs. Augusta Hemenway
Designed by Mr. Stone, executed by Mr. Stone and John Petty

798 *A.* Tea-fork, pointed handle, line ornament
Designed by Mr. Stone, executed by Mr. Stone and G. P. Blanchard

799 *A.* Silver fish-knife, ivory handle, perforated and chased. Reproduction of an old English piece. Lent by Mrs. Deane Pierce
Executed by Mr. Stone

THOMAÉ, CHARLES, Attleboro

800 *A.* Portrait of Irish setter, in copper
Designed and executed by Mr. Thomaé

THOMPSON, BERTHA, Ipswich

801 *A.* Brass tea-caddy lined with silver
802 *A.* Copper dish with pierced handle
803 *B.* " flower-jar
804 *A.* " bowl lined with yellow enamel
Designed and executed by Miss Thompson

THRESHER, BRAINERD, B., Dayton, Ohio

805 *A.* Tea-caddy, horn silver and tourmaline
Designed and executed by Mr. Thresher

WALCOTT, MISS THEODORA, Belmont

806 *A.* Silver jewel-box, over royal blue glass
Designed and executed by Miss Wolcott

WATKINS, MISS MILDRED, Cleveland, O

807 *A.* Silver bonbon dish, repoussé border, foliated design
Designed and executed by Miss Watkins

WHEELER, M. E., Concord, Mass.

808 *A.* Silver salt with ruby glass
Designed and executed by Miss Wheeler

WILKES, SAM G., Taunton

809 *A.* Inkstand, bronze

810 *A.* Bronze tray
811 *A.* " "
Designed and executed by Mr. Wilkes

WILLIAMS, ARTHUR S., Boston
812 *A.* Brass-box, opaque Limoges enamel cover
813 *A.* Silver card-box, repoussé and Limoges enamel cover
814 *A.* Silver box, cloisonné enamel cover
Designed and executed by Mr. Williams

WINLOCK, MARY P., Cambridge
815 *A.* Silver bonbon dish with copper knob, repoussé and enamel
816 *A.* Silver bonbon dish and spoon
Designed and executed by Miss Winlock

WOODRUFF, MAUDE E., Boston
817 *A.* Copper bowl, enamel lined and burnished
818 *A.* Small copper bowl or puff-box, cover with design in enamels
819 *A.* Cedar box, copper covered, hand-made
Designed and executed by Maude E. Woodruff

DEPARTMENT OF PHOTOGRAPHY

ERNEST M. ASTLE, CHAIRMAN

MISS ALICE AUSTIN HAROLD B. WARREN

THE gain in the photographic results of late years must be apparent to everyone, showing as it does the development from a mere record of fact to a work of art having its place in the best art exhibitions.

It is a far cry from the old-time ideal of a sharp, glossy print, straight from the negative, to that of the present, — a result into whose making goes an artistic conception, realized through control of printing and a selection of the paper best qualified to bring out the worker's intentions.

Less and less is the negative considered as an end, and more and more as the means to the end.

The microscopically sharp negative is illustrative of incident or place and the straight print from it has a certain value; but the work of the modern photographer is now more often a thing of "atmosphere" and of soft gradations, in which the chief interest is brought out and the other portions subdued. Add to these points of interest the more perfect control of printing and the same characteristics can be kept with the added qualities of imagination and mystery.

Through the use of these means photography from being a merely mechanical process becomes one capable of individual artistic expression.

ASTLE, ERNEST M., Melrose Highlands

831 *A.* "Desolation"
832 *A.* "November Dawn"
833 *A.* "Newbury Willows"

AUSTIN, ALICE, Boston

834 *A.* "The Young Violinist"
835 *A.* Portrait of my father
836 *A.* Portrait of Mr. James A. S. Monks
837 *A.* Landscape

BARTLETT, JANE, Washington, D.C.

838 *A.* Portrait
839 *A.* Portrait
840 *A.* Portrait
841 *A.* Study of a Child
842 *A.* "Margaret"

Carruth, (Mrs.) Anna K., Cambridge
843 *A.* Portrait, "Josephine"
844 *A.* "Court in Venice"

Carruth, Charles T., Cambridge
845 *A.* "Canal in Venice"
846 *A.* "Canal in Venice"

Copp, W. Hastings, Roxbury
847 *A.* Jackson Valley, Jackson, N.H.
848 *A.* Birch Lane, Spruce Mountain, N.H.
849 *A.* Wildcat River and Carter Notch, Jackson, N.H.

Deerfield: Society of Deerfield Industries

Allen, Mary
850 *A.* "Firelight Stories"
851 *A.* "The Knitter"

Allen, Frances
852 *A.* "The Whippoorwill"
853 *A.* "The Bonfire"

Howe, Lois L., Cambridge
854 *A.* "A Rainy Day"
855 *A.* "The Bonfire"
856 *A.* "A Window Garden"

Johnson, Henry Lewis, Cambridge
857 *A.* "The Riverway, Longwood"
858 *A.* "The Riverway in the Fens"

Hodges, E. S., Newton Centre
859 *A.* "Moonlight"
860 *A.* "Quinobequin Road (Newton)"
861 *A.* "A Windy Day on Lake Sunapee"

Murdock, Helen Messinger, Boston
862 *A.* Portrait, Mr. H. D. Murphy
863 *A.* "A Summer Morning"
864 *A.* "The Ladies of Cranford: Miss Mary"
865 *A.* Portrait, Miss Mary Patten

Newhall, (Mrs.) A. Leila, Lynn

866 *A.* Flower Study, Dogwood Blossom
867 *A.* Portrait of R. N.
868 *A.* "First Day of Trousers"

Patten, Mary, Boston

869 *A.* Portrait
870 *A.* Girl Reading
871 *A.* Miss Dorothy Winsor in fancy dress
872 *A.* Portrait, Mrs. Walcott Johnson's Children

Perkins, (Mrs.) Mary C., Milton

873 *A.* Photograph
874 *A.* Photograph
875 *A.* Photograph

Providence: Handicraft Club of

Huntsman, Mrs. Mary G.

876 *A.* "Mother and Child"
877 *A.* "Toasting Marshmallows"

Robinson, Mary S., Lowell

878 *A.* Portrait of Miss B.
879 *A.* "A Game of Soldiers"

Tolman, (Mrs.) Florence Mansfield, Waltham

881 *A.* Silhouette, Boy with Violin
882 *A.* Silhouette, "The Two Sisters"
883 *A.* Silhouette, Young Lady with Daisy
884 *A.* Silhouette, Boy with Dog

Warren, Harold B., Brookline

885 *A.* Portrait

DEPARTMENT OF POTTERY AND PORCELAIN

INCLUDING POTTERY, PORCELAIN, DECORATED CHINA AND MODELLING

A. W. LONGFELLOW, CHAIRMAN

DR. W. S. BIGELOW — MISS AMY M. SACKER

HENRY C. MERCER — EDWARD R. WARREN

THE exhibit of Pottery, including the broad field of modelled and moulded work, has been selected for simplicity and beauty of form and the quality of glaze and decoration, the intention being to indicate definitely, that neither complexity of form and design nor variety of glazes in a single piece tend to increase the merit.

The treatment of modeling of surface and texture are marked elements in the pottery chosen, and much originality is apparent in the work shown by the various potters and decorators.

In all cases the value of the pieces exists more in the proportions, colors and surfaces than in the attempts at elaboration in design.

BAGGS, A. E., Marblehead

891 *A.* Vase for lamp, incised pattern
892 *A.* Vase, conventional design
893 *A.* Vase, border of conventionalized trees
894 *A.* Jardinière, four handles
895 *A.* Jar with cover
896 *A.* Vase with conventional border
897 *A.* Vase with conventional flower design, incised outline
899 *A.* Vase, 2″ high, design in two colors, incised outline
900 *C.* Base for electric desk-lamp, sunset glaze
901 *A.* Vase, design "ships and waves"
902 *A.* Small bowl, sunset glaze on green background
903 *A.* Bowl, 7″ diameter, sunset glaze
905 *A.* Vase for electric lamp, green crackle
906 *A.* Tea-jar with cover
907 *A.* Tea-jar with cover
908 *A.* Tea-jar with cover
909 *A.* Small box with cover, design in grays

Designed and executed by Mr. Baggs at the Marblehead Pottery

BINNS, CHARLES F. Alfred, New York

911 *A.* Vase, green and silver matte
912 *A.* Vase, moss-green crystal matte
913 *A.* Flower-tube, wooden stand, squirrel matte
915 *A.* Gourd-shaped bottle, ox-blood red

917 *A.* Tea-caddy, peacock glaze
Designed and executed by Mr. Binns

BOWDITCH, ELIZABETH FRANCES, Boston

919 *A.* Cement flower-pot
920 *B.* Cement water-spout, design dolphin's head
Designed by Elizabeth Cabot, executed by Miss Cabot and Miss Bowditch

CROOK, RUSSELL S., South Lincoln, Mass.

922 *B.* Vase, lion decoration
923 *B.* Lamp-base, moose decoration
924 *B.* Vase, salt glaze over stone ware
925 *B.* Vase, deer decoration
926 *B.* Two tiles, salt glaze
Designed and decorated by Mr. Crook. Lent by Mrs. W. L. Putnam

DAHLQUIST, ELIZABETH B., South Billerica

929 *A.* Two-handled jug
930 *A.* Earthen vase
Designed and executed by Mrs. Dahlquist

GRAFFLIN, MARGARET P., Baltimore

931 *A.* Dish, mouse-colored matte glaze
932 *A.* Hexagonal jar, green matte glaze
933 *A.* Bowl, willow-green, matte glaze
934 *A.* Jar with three handles, olive-green glaze
935 *A.* Lamp-base with two handles, olive-green matte glaze
Designed and executed by Miss Grafflin

GRUEBY, WILLIAM H., South Boston

936 *D.* Large green form — oil-jar motive
937 *D.* Blue lamp-base
938 *D.* Fluted oil-jar garden-pot
939 *D.* Flower tiles and red hexagon
940 *D.* Dolphin tiles
942 *D.* Flower design — tiles
944 *D.* Dutch landscape — tiles
945 *D.* Blue and white decorated floor tiles
946 *D.* Pinetree panel tiles
947 *D.* Ship and gull tiles, blue
948 *D.* (4) Evangelist tiles in brown

949 *D.* (4) Evangelist tiles in green
950 *D.* Tall garden-pot — garland ornament
953 *D.* Oil-jar garden pot
954 *D.* " " "
955 *D.* Deep blue small bowl
956 *D.* Green fluted bowl
958 *D.* Tall garden pot — garland ornament
959 *D.* Ribbed bowl, apple-green
960 *D.* Fluted bowl, ivory color
961 *D.* Small bowl, ivory color
962 *D.* Crackle bowl, Korean motive
Designed by A. B. LeBoutellier

964 *D.* Simple form in two tones of green
965 *D.* Ribbed bowl, apple-green
966 *D.* Tall form, gray-blue
967 *D.* Gourd shape, light blue
968 *D.* Tall bottle form, plum color
969 *D.* Green jar
971 *D.* Small green jar
972 *D.* Low bowl, plain
973 *D.* Bowl, ivory crackle
975 *D.* Dark green vase, satin surface
976 *D.* Small vase, plum color
977 *D.* Plain blue vase
978 *D.* Small crackle jar
979 *D.* Slender vase, deep blue
981 *D.* Green flower-vase, alligator-skin surface
Designed by George P. Kendrick

982 *D.* Light blue bowl — after the Japanese
Designed by W. H. Graves

983 *D.* Small lamp-base, deep green
Designed by Miss E. E. Piper

984 *D.* Puma tiles
Designed by F. G. R. Roth

985 *D.* Persian door-tiles
Reproduction

986 *D.* Lamp-base, yellow
989 *D.* Jardinière
990 *D.* Lamp-base, deep blue

991 *D.* Tall form in two tones of gray-blue
992 *D.* Gray-blue jar, leaf and bud decoration
Designed by Miss J. H. Bradley

993 *D.* Fairy ship tiles
995 *D.* Small deep-yellow vase
996 *D.* Pale gray-blue bowl
Designed by Miss J. Turner

997 *D.* Apple-green jar
Designed by Miss Ethel Gray

998 *D.* Yellow and green tiles — hexagon
999 *D.* Hexagon tiles, blue
The collection Nos. 936 to 999 was made under the direction of Mr. Grueby by employees of the Grueby Pottery

HARTFORD ARTS AND CRAFTS CLUB

STEVENS, CLARA A.

1000 *A.* Yellow bowl
1001 *A.* Blue bowl
1002 *A.* Green vase
Designed and executed by Miss Stevens

HOAGLAND, JANE, Brooklyn, N.Y.

1003 *A.* Tall green vase
Designed and executed by Miss Hoagland

MARKHAM, HERMAN C., Ann Arbor, Mich.

1004 *B.* Tall vase, with delicate spray pattern
1005 *B.* Small vase, rush surface in bronze
Designed by Mr. Markham, executed by Mr. Markham and Kenneth S. Markham

MATHEWS, GERTRUDE S., Billerica

1007 *A.* Earthen bowl
1008 *A.* Bonbon dish
1009 *A.* Slender vase
Designed and executed by Miss Matthews

MERCER, H. C., Doylestown, Pa.

1010 *D.* Flat Moravian roof-tiles, round

1011 *D.* Flat Moravian roof-tiles, round
1012 *D.* " " " "
1013 *D.* Brocade tiles, Byzantine design, for decoration of plaster or concrete walls
1015 *D.* Brocade tiles, grapevine design
1016 *D.* " " Egyptian design for capital of column
1017 *D.* " " Gothic design
1018 *D.* Arrangement of tiles for floors

Designed by Mr. Mercer, executed under his supervision at the Moravian Pottery

NICKERSON, T. S., Newburyport

1019 *C.* Tree-pot for garden
1020 *C.* Low garden-pot, for wall or post
1021 *C.* Garden shrub-pot
1022 *C.* Garden-pot for wall or post
1023 *C.* Vase, hand-modeled, for porch or hall
1024 *C.* Small jardinière
1025 *C.* Terrace-pot
1026 *C.* Garden-pot
1027 *C.* " "
1028 *C.* Shrub-pot, for garden

Designed by Mr. Nickerson
Executed by Mr. Nickerson and employees at the Merrimac Pottery

O'CONNOR, ELLEN F., Roxbury

1029 *A.* Lamp-base, green matte glaze
1030 *A.* Bowl, green matte glaze
1031 *A.* Bowl, dark green matte glaze
1032 *A.* Bowl, light green matte glaze
1033 *A.* Bowl, underglaze slip painting
1034 *A.* Vase, green matte glaze
1035 *A.* Ink-well, mottled glaze
1036 *A.* Small bowl, red shade, with drip glaze, bright glaze over all
1037 *A.* Jardinière, green matte glaze
1038 *A.* Small green and blue vase, matte glaze

Designed and executed by Miss O'Connor

PENMAN, EDITH, and HARDENBERGH, EDITH, New York

1039 *A.* Small flower-bowl
1040 *A.* Bowl, metallic glaze

1041 *A.* Bowl

Designed and executed by Miss Penman and Miss Hardenbergh

PERRY, MARY CHASE, Detroit

1042 *A.* Vase with mottled brown glaze
1043 *A.* Bowl with bronze glaze and line design
1044 *A.* Bowl with ivory and brown glaze
1045 *A.* Ivory and brown jar
1046 *A.* Brown jar with green marks
1047 *A.* Ivory and brown bowl
1048 *A.* Small grey and blue vase
1049 *A.* Green jar

Designed and executed by Miss Perry

ROBERTSON, H. C., Dedham

1050 to 1069 *D.* A collection of twenty vases of hard paste pottery, in various glazes, designed by Mr. Robertson and executed by Mr. Robertson and assistants at the Dedham (formerly Chelsea) pottery.

ROBINEAU, ADELAIDE ALSOP, Syracuse, N. Y.

1070 to 1101 *A.* Collection of 32 pieces of Robineau porcelains lent by Dr. Wm. Sturgis Bigelow

Designed and executed by Mrs. Robineau

A NEW ART. — This glaze, the crystallization of which resembles the frost on a window-pane, is made at but one pottery in America. Its production has been attempted in Europe at the Government factories of Sèvres, Berlin and Copenhagen, but the results obtained lack the beauty, variety and perfection of the American pieces.

VAN BRIGGLE, ANNE GREGORY, Colorado Springs

1102 to 1116 *D.* A collection of fifteen pieces of pottery, in various glazes

Designed by Mrs. Van Briggle and executed by the Van Briggle Pottery Co.

1117 to 1119 *D.* Three pieces of pottery, in various glazes

Designed by Artus Van Briggle (deceased), and executed by the Van Briggle Pottery Co.

1120 *D.* Vase

Designed by Nicholas Van Den Arend, and executed by The Van Briggle Pottery Co.

VOLKMAR, CHARLES, Metuchen, N.J.

1121 *A.* Faience ware. Pitcher and six mugs
Designed and executed by Mr. Volkmar

WALLEY, W. J., West Sterling

1122 *A.* Front vase, flashed red
1123 *A.* Dark green vase, two handles
1124 *A.* Jardinière, devitrified green glaze, 4 handles
1125 *A.* Covered vase, devitrified green glaze
1126 *A.* Catch-all, dark green
1127 *A.* Nut-bowl
1128 *A.* Vase, partly devitrified
1129 *A.* Vase, white on copper-red
1130 *A.* Vase, green-yellow
Designed and executed by Mr. Walley

WOODWARD, ELLSWORTH, New Orleans, La.

1131 *A.* Cracker jar, tree motif
1132 *A.* Jar, trumpet flower motif
Designed by B. M.

1133 *A.* Jar, rosebud motif
Designed by Marie Hoa Le Blank

1134 *A.* Set of seven pieces, — 1 deep dish and 6 plates, peach motif
Designed by Leona Nicholson
The above five pieces are done under the direction of Prof. Woodward at Newcomb Pottery

DECORATED CHINA*

CALLOWHILL, SIDNEY T., Boston

1135 *A.* Salad-bowl, seaweed and fish design
1136 *A.* Flower-bowl, gold decoration
1137 *A.* Pitcher, lustrous gold surface
1138 *A.* Nut set (13 pieces), lustrous gold surface
1139 *A.* Syrup-pitcher, lustrous gold decoration
1140 *A.* Vase, fleur-de-lis decoration
1141 *A.* Pair candlesticks, lustrous gold surface
1142 *A.* Vase, lustrous gold surface
Designed and executed by Mr. Callowhill

*Under Decorated China, Class A signifies that the designing, painting and firing is the work of the exhibitor.

Chicago, Arts and Crafts Society

McCrystle, May

1143 *A.* Belleek bowl, conventional design, enamel
1144 *A.* Satsuma box, enamel
1145 *A.* Plate, enamel
Designed and executed by Miss McCrystle

Middleton, Matilda

1146 *A.* Satsuma teapot, enamel
1147 *A.* English flower-garden plate
1148 *A.* Service plate, Satsuma background
1149 *A.* English plate, flower-garden design
1150 *A.* Japanese box, enamel
Designed and executed by Miss Middleton

Cram, Bessie T., Cambridge

1151 *A.* Square tile, tea-stand
1152 *A.* Tea-stand, gold and bronze
1153 *A.* Tea-stand, blue
1154 *A.* Plate, with mistletoe border
1155 *A.* Plate, woodbine border
1156 *A.* Nut-bowl
Designed and executed by Miss Cram

Davis, Mrs. Bertha S., Dorchester

1157 *A.* Nasturtium design
Designed and executed by Mrs. Davis

Dibble, Mabel C., Chicago

1158 *A.* Dinner plate, Chinese motif
1159 *A.* Old Satsuma jar
1160 *A.* Lustre bowl, green and cream
1161 *A.* Service plate, conventionalized gardinia design
1162 *A.* Lustre bowl, conventional band and red and green
1163 *A.* Small Satsuma bowl, red and gold
Designed and executed by Miss Dibble

Fairbanks, Ella G.

1164 *A.* White china bowl, decoration in brown, apple motif
1165 *A.* Vase in green and black, nasturtium motif
Designed and executed by Mrs. Fairbanks

Fitts, Onata, N., Newton

1166 *A.* Desert set of eleven pieces
Designed and executed by Mrs. Fitts

Kansas City, Society of Arts and Crafts

MacDonald, Minna

1167 *A.* Satsuma bonbon dish, with enamel
1168 *A.* Bonbon dish, enamels on china
Designed and executed by Miss MacDonald

Coffman, Genevieve

1169 *A.* Bowl, enamel decoration
Designed and executed by Miss Coffman

Mayhew, Mrs. Julia H., Boston

1170 *A.* Punch-bowl, tree design in green
Designed and executed by Mrs. Mayhew

Providence Handicraft Club

Ewer, Annie E.

1171 *A.* Bonbon dish, design in spirals
Designed and executed by Miss Ewer

Swift, Caroline L., Roxbury

1172 *A.* Chocolate-pot, design in gold
Designed and executed by Mrs. Swift

MODELING

Gale, Jane Winsor, Weston

1173 *D.* Modeled figure, colored
1174 *D.* " " "
1175 *D.* " " "
Designed and executed by Mrs. Gale

DEPARTMENT OF PRINTING, ENGRAVING AND DESIGNING

D. B. UPDIKE, CHAIRMAN

M. LAMONT BROWN F. W. GOUDY MISS C. A. POWELL WILL DWIGGINS
LEWIS HATCH MOUNTFORT HILL-SMITH ROSS TURNER

FOR the purpose of this Exhibition the Department of Printing has been arranged in three divisions; of which the first is Printed Books, Pamphlets, Leaflets, etc., and Designs for reproduction to be used in connection with printing. The Second Division consists of Engraved Work either on steel, copper or wood, which is applicable either to books themselves or to book-plates, announcements, etc. The Third Division is devoted to Illumination and Hand-Lettering. The Chairmen of the Sub-Committees are D. B. Updike on Printing, Miss C. A. Powell on Engraving, and W. Dwiggins on Illuminating.

In surveying the general tendencies in printing and designing since the Exhibition of the Society ten years ago, it will readily be seen that the vogue of the intensely black and massive designs then popular, and the heavy types which went with them, has been steadily on the wane; while the use of designs in simple line and of a much lighter general effect has increased. This seems to have been brought about by a desire to obtain greater harmony between type and its accompanying decoration. At first attempted by making a heavy archaic type and matching it with massive antique decorations, it was found that books so printed were burdensome to the eye; hence an effort was made to adapt the decoration of books to the styles of more modern type. This has brought about the use of a lighter line in modern decorative designs, of which the best examples are often derived from the work of the Italian Renaissance. The classical revival in architecture seems, indeed, to have its counterpart in the revival of a classical taste in the decoration of books.

It is interesting to note that the principle of unity of page and decoration which Mr. Morris advanced has been followed; but by evolution has arrived at precisely the results which he deprecated. Any tendency in decorative work, however, which accepts the general features of the *best typography of to-day* as the "norm" and adapts itself to it, is in the line of healthy development. The attempt to reverse this principle was the weakness of the position popular ten years since.

Another interesting development of the last decade has been the increasing use of wood-engraving in connection with book-making. The present exhibition shows some interesting examples of work of this kind.

Finally, there has been a distinct improvement both in illumination and in lettering; the principles of which are better understood now than ten years ago. There is more good hand-lettering done at the present time than for many years past. And this is also true, in a limited measure, of the design of printing types.

BARTLETT, ALFRED, Boston

1181 *D.* The Book of the Singing Winds.
Designed by Mr. Bartlett; executed by the Prairie Press

1182 *D.* The Beatitudes Calendar
1183 *D.* The Phillips Brooks Calendar
1184 *D.* The Library Calendar

BRIDGMAN, MARION C., Stamford, Conn.

1185 *A.* Two designs for book-plates
Designed and executed by Miss Bridgman

BROWN, FRANK CHOUTEAU, Boston

1186 *A.* Frame of book-plate designs
Designed by Mr. Brown

CLELAND, T. M., New York

1187 *A.* Design for cover of "The Churchman," Christmas number, executed in pen and ink and brown wash
1188 *A.* Two book-plates; designs in pen and ink:
(*a*) Laird and Eleanor Busk
(*b*) Elinor Woodruff Cleland
1189 *A.* Design for a title-page decoration for "Arcady in Troy," executed in pen and ink
1190 *A.* Ornament for cover of The Church Calendar, 1905, executed in pen and ink
1191–2 *A.* Ornament for the title-page of "The Life of Benvenuto Cellini," executed in pen and ink
Designed and executed by Mr. Cleland

DETROIT SOCIETY OF ARTS AND CRAFTS

MCEWEN, MISS ALEXANDRINE

1193 *A.* Book-plate design, pen-drawing of cat and baby
1194 *A.* Book-plate design, pen-drawing of horses
1195 *A.* Book-plate, zinc etching in black and gold
1196 *A.* Book-plate, line etching of centaur
1197 *A.* Book-plate, two colors, zinc etching of cat and book
Designed and executed by Miss McEwen

Dwiggins, Will, Hingham

1198 *A.* Colored xylographic print. Title "The Sea-fight." Printed in black and colored by hand in Japanese manner
Designed and cut on wood by Mr. Dwiggins

Elliot, Mary, Boston

1199 *D.* Water-color drawings reproduced in color by Japanese block printing. Designed by Mrs. Elliot; executed by Japanese, through Mr. B. Matsuki, for Massachusetts Audubon Society

Gage, Mabel Carleton

1200 *A.* Book-plate: Mary Woodworth Clarke
Designed by Miss Gage

Goodhue, Harry E., Cambridge

1201 *C.* Four book-plates
(*a*) Marguerite L. Ayer
(*b*) H. Kensington Lloyd
(*c*) Florence Low
(*d*) Mary Louise Wright Goodhue
Designed and executed by Mr. Goodhue

Goudy, Fred W., New York

1202 *B.* Four poems by James Russell Lowell. Printed from "Village" type.

1203 *B.* "The Princess of the Tower," by Bliss Carman. Printed from "Village" type, designed by Mr. Goudy

1204 *B.* Songs and verses from works of Edmund Waller
Designed by Mr. Goudy; executed by Mr. and Mrs. Goudy

Graves, Louise B., Boston

1205 *A.* Twelve designs for calendar for process reproduction

1206 *A.* Two etched book-plates:
(*a*) Agnes Lee
(*b*) Elizabeth Lee
Designed and executed by Miss Graves

Hapgood, Theodore B., Boston

1207 *A.* Cloth binding, designed for Messrs. Dodd, Mead Company

1208 *A.* Book-plate for Lewis Buddy, III
Designed by Theodore B. Hapgood

Heintzemann, Carl H., Boston

Books:

1209 *D.* "The Power of Truth"
1210 *D.* "Children's Book-Plates"
1211 *D.* "Investigations at Assos."

Commercial Printing:

1212 *D.* Boston University
1213 *D.* "Joy of Books"
1214–5 *D.* "Colonie Bostonia"

Designed and executed by Mr. Heintzemann

Kansas City Society of Arts and Crafts

Topping, Miss Cornelia

1216 *A.* Two Book-Plates:
(*a*) Henry Topping
(*b*) E. A. Neal

Designed by Miss Topping

Kendrick, George Prentiss, Brookline

1217 *A.* Design for book-cover. Cloth stamped in color
1218 *A.* Design for book-cover. Cloth, dark green, stamped in sap-green and primrose yellow
1219 *A.* Design for book-cover. Cloth stamped in two colors

Designed and executed by Mr. Kendrick

Le Boutillier, Addison B., Boston

1220 *A.* Drawings for book-plates, illustrations, etc.
1221 *A.* Drawings for magazine cover

Designed by Mr. Le Boutillier

Moore, Mr. Arthur Leon, East Orange, N. J.

1222 *A.* Book-plate, John Clark Dean
1223 *A.* Book-plate, Florence Lydia Phillips

Designed by Mr. Moore

Mortensen, Sofus L., Boston

1224 *A.* Original design for calendar

Designed and executed by Mr. Mortensen

Peabody, Marion L., Cambridge

1225 *A.* Two cover-designs

1226 *A.* Design for calendar
Designed by Miss Peabody

RAND, AMY CAROL, Watertown

1227–8 *A.* Four illustrations for "Twilight Fairy Tales," by Maud Ballington Booth
Designed by Miss Rand

ROGERS, BRUCE, Cambridge

1229 *A.* Book-plate
Designed by Mr. Rogers

1230 *D.* Declaration of Independence, printed broadside in capitals of Montaigne type, with engraved heading and rule border

1231 *D.* Certificate of membership in the Cercle Français presented to Sarah Bernhardt. Broadside in Didot type with engraved border

1232 *D.* "The Song of Roland," hand-printed with hand-colored illustrations from a window in the Cathedral at Chartres
Designed by Mr. Rogers
Executed by The Riverside Press under the supervision of the designer

SACKER, AMY M., Boston

1233 *A.* Book-plates
Designed by Miss Sacker

SALTMARSH, BERTHA S., Boston

1234 *A.* Two Book-plates: (*a*) Lizette Andrews Fisher; (*b*) Rebecca Jane Weston Library (Elizabeth Peabody House)
Designed by Miss Saltmarsh

SCOTT, J. DOUGLAS, Hyde Park

1235 *A.* Coat-of-arms emblazoned on parchment

1236 *A.* Specimens of wax impressions from seals
Designed and executed by Mr. Scott

SWAN, FLORENCE W., Cambridge

1237–8 *A.* Pen drawings for frontispiece, heading, etc., for "The Love Letters of Henry VIII to Anne Boleyn"

1239 *A.* Book-plate
Designed by Miss Swan

UPDIKE, D. B., Boston

1240 *D.* "Historie of the Life and Death of Sir William Kirkaldy of Grange, Knight." By Harold Murdock

1241 *D.* "Literature of Libraries in the Seventeenth and Eighteenth Centuries"

1242 *D.* "The Humanists' Library." Edited by Lewis Einstein: Vol. I. "Thoughts on Art and Life," by Leonardo da Vinci
Type and decorations designed by Herbert P. Horne

1243 *D.* "The Life of Benvenuto Cellini," written by Himself

1244–8 *D.* Frame of circulars, Merrymount style
Designed and executed by D. B. Updike

DIVISION OF ENGRAVING

BROWN, M. LAMONT, South Framingham

Wood-Engravings:

1249 *A.* Portraits of Florio and Mlle. de Gournay for "Essays of Montaigne"

1250 *A.* Portrait of Sam Adams. From original painting at the Museum of Fine Arts, Boston, by J. Singleton Copley

1251 *A.* Portrait of John Hancock. From the original painting at the Museum of Fine Arts, Boston, by J. Singleton Copley

1252 *A.* Two illustrations for "Paul et Virginie:"
(*a*) "The Shower." Designed by Moreau le Jeune
(*b*) "The Apprisal." " " " " "

1253 *A.* Two illustrations for "The Life and Death of Sir William Kirkaldy of Grange:"
(*a*) Portrait of Sir William Kirkaldy. From photogravure of original painting
(*b*) Heraldic decoration for title-page. From an old print

1254 *A.* Portrait of Dante. From a drawing by Bruce Rogers after the death-mask of Dante

1255 *A.* The Last Fight of the Revenge. From a pen-drawing, by Howard Pyle

1256 *A.* Engravings of Greek Gems: decorations for "Idyls of Theocritus"
Executed by Mr. Brown

CRAWFORD, ANNIE I. and KAAN, EMMA, Buffalo, New York

1257 *B.* Wood-cut in color: "Snow"
Designed and executed by Miss Crawford and Miss Kaan

KAAN, EMMA, Buffalo

1258 *A.* Color print: "Fog"
Designed and executed by Miss Kaan

KUNKLER, ADOLPHE, Wellesley Hills

1259 *A.* Three studies in Wood-Engraving
Designed and executed by Mr. Kunkler

SPENCELEY, FREDERICK, Boston

Four Book-Plates. Line engravings on copper:

1260 *A.* Christina Dale Francis

1261 *A.* Helen Stillman Armstrong
Designed and executed by Mr. Spencely

1262 *B.* James Arthur Beebe
Designed by F. Garrison Hall, executed by Mr. Spenceley

1263 *B.* Bartlett Doe Moore
Executed by Mr. Spenceley

DIVISION OF ILLUMINATING AND LETTERING

ADDISON, JULIA DE WOLF

1264 *A.* A marriage certificate in burnished gold and colors. 23×15 inches

1265 *A.* Illuminated Inscription for a library. 25×12 inches
Designed and executed by Mrs. Addison (Placed in "Chapel")

BRIDGMAN, MARION O., Stamford, Conn.

1266 *A.* Illuminated marriage certificate on parchment
Designed and executed by Miss Bridgman

DESIGNERS AND ARTISANS CLUB, Baltimore

1267 *A.* Illumination: "Ah, but a man's reach," etc., from Robert Browning

1268 *A.* Illumination: "There is no cutting," etc., by Robert Louis Stevenson
Designed and executed by Miss M. Rachel Lazarus

HAYDOCK, MARGARET E., Baltimore

1269 *A.* Illumination: The First Epistle of Paul to the Corinthians, Chapter XIII. On sheepskin

1270 *A.* Christ's Nativity. Design for a Christmas card
Designed and executed by Miss Haydock

KENDRICK, GEORGE PRENTISS, Brookline
1271 *A.* Illumination, framed. Lent by Miss Thayer
Designed and executed by Mr. Kendrick

HILL-SMITH, MONTFORT, Danbury, N.H.
1272 *A.* Illuminated Prayer
Designed and executed by Mr. Hill-Smith

MINNEAPOLIS SOCIETY OF ARTS AND CRAFTS
CHENEY, MISS MARY MOULTON
1273 *A.* Illumination: "Let us do right"
Designed and executed by Miss Cheney

MOORE, ELIZABETH HUNTINGTON, Cambridge
1274 *A.* Illumination: Sonnets of Shakespeare
1275 *A.* Psalm
Designed and executed by Miss Moore

TURNER, ROSS, Salem
1276 *A.* "Rubaiyat of Omar Khayyam," on vellum, illuminated in gold and color
1277 *A.* Sonnet — Dante, on vellum engrossed in gold and colors
1278 *A.* Sonnet — Petrarch
1279 *A.* Sonnet — Spenser
Designed and executed by Mr. Turner

DEPARTMENT OF STAINED GLASS

C. HOWARD WALKER, CHAIRMAN

HARRY ELDREDGE GOODHUE MISS MARGARET REDMOND

THE stained glass in the exhibition is necessarily represented by comparatively small examples, as large windows cannot receive sufficient light nor be installed at a distance from the observer which would adequately give the effect desired.

For these reasons also, the figure-work and detail has been limited to small pieces, such as screens, small ornamental windows, etc.

As the effect of stained glass at its best is obtained by antique and clear glass with the brilliancy of jewels, but little of the translucent glass is shown; for though it is manifest that both translucent and transparent glass are effective, they are seldom successful if used together in the same window, and the quality of the windows which are acknowledged to be of superlative merit owe their value to a great extent to their characteristic of allowing light to pass clearly through the glass with its full brilliancy.

BAILEY, CORA, Boston

1281 *A.* "The Shepherds watched." Stained glass window
Designed and executed by Miss Bailey

GOODHUE, HARRY ELDREDGE, Cambridge

1282 *D.* Stained glass panel. "Sir Tristram in Ireland"
1283 *D.* " " " "The Presentation in the Temple"
Designed by Mr. Goodhue. Executed by Mr. Goodhue and his assistants

1284 *A.* Leaded glass. "The Flying Dutchman."
Designed and executed by Mr. Goodhue

HEINIGKE, OTTO, New York

1285 *D.* Painted, stained and leaded glass. "The Knight"
1286 *D.* Leaded glass
1287 *D.* " "
1288 *D.* " "
Designed by Mr. Heinigke. Executed by employees of Heinigke & Bowen

MACDONALD, DONALD, Boston

1289 *A.* Designs for stained glass windows
Designs by Mr. MacDonald

1290 *D.* Stained glass panel

1291 *D.* Screen, stained glass panel
1292 *D.* Memorial
Designed by Mr. MacDonald. Executed by Mr. MacDonald & assistants

1293 *B.* Small panel of painted antique glass. "Glass."
Designed by C. Howard Walker. Executed by Mr. MacDonald and assistants

MacDonald, Flora, Boston

1294 *D.* Leaded glass lamp-shade, deep green, diamond border
1295 *D.* " " " pond-lily design
1296 *D.* " " " flower border
Designed by Miss MacDonald, executed by Miss MacDonald & employees

MacDonald, Ruby, Boston

1297 *A.* Six leaded glass butterflies
Designed and executed by Ruby MacDonald

1298 *D.* Ornamental glass panel
Designed by Miss MacDonald; executed by Miss MacDonald & assistants

Redmond, Magaret, Boston

1299 *A.* Leaded glass lamp-screen, design white roses
1300 *A.* " " " design yellow poppies
1301 *A.* " " " design hollyhocks
1302 *A.* Leaded glass fire-screen, design peacock.
1303 *A.* Small leaded glass window, design poppies
1304 *A.* Leaded glass window-screen, design rose-tree in pot
Designed and executed by Miss Redmond

Walker, Alexander, Boston

1305 *B.* Round disk of glass in mosaic, design of flowers
1306 *B.* Fire-screen using hand-chipped crystals
1307 *B.* Large wreath, glass mosaic
Designed by Mrs. Henry Whitman; executed by Mr. Walker

Walker, C. Howard, Boston

1308 *D.* Panel of antique painted glass. "Silver"
1309 *D.* " " " " " "Iron"
Designed by Mr. Walker; executed by Frances White and Walter Jaynes and assistants

DEPARTMENT OF TEXTILES AND EMBROIDERY

MISS ALICE M. MORSE, CHAIRMAN

RICHARD ARNOLD FISHER — MISS LOIS L. HOWE

MISS SARITA G. FLINT — MRS. E. J. WEBER

TEXTILES include woven materials both plain and ornamental, tapestries, rugs, embroideries and lace.

The crafts associated with textiles were those which languished least in the dark ages of the early nineteenth century. Though the processes of hand-weaving were entirely superseded by machinery, and lace-making was almost as much affected, yet embroidery, following in the track of "plain sewing," has not entirely died out.

In spite of its descent to "Berlin wool work" and its attenuation into "outline embroidery," it was still kept alive. At the same time there has always been a demand for "real" lace that could in no wise be satisfied by the machine productions.

We have endeavored to show in the textile department of this exhibition the results of the revival of interest in weaving and lace-making, and the advance not only in skill but appreciation of embroidery.

The textiles have been arranged in three groups:

I. Weaving (or woven work)
II. Needle-work or embroidery.
III. Lace.

I. Under the head of weaving come textiles pure and simple.

(1) Plain weaves depending for their charm or beauty on color, texture or material.

(2) Woven patterns where the interest arises or the texture is effected by patterns, either of the same color — the effect being gained entirely by the method of weaving — or by its different colors.

In this group also are put —

Rugs, both woven and pulled and decorated;

Decorated textiles, those which have patterns either printed or stencilled upon them.

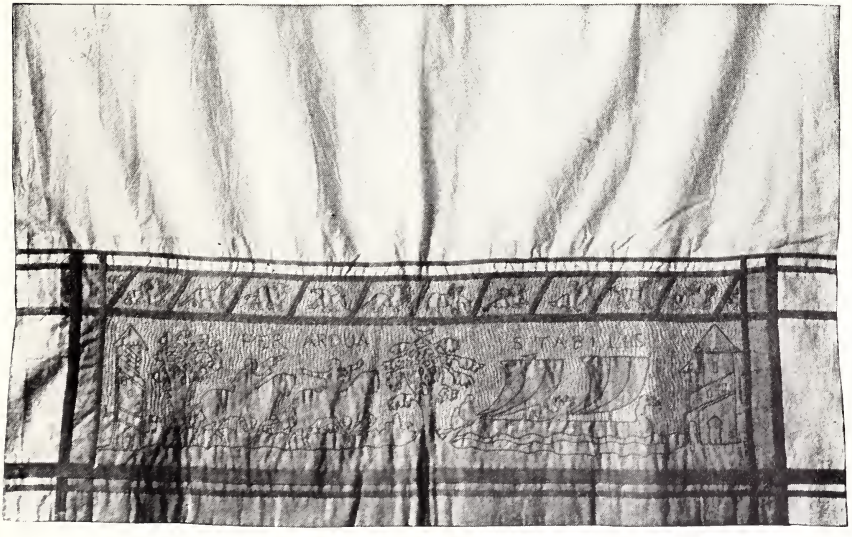
II. The second group includes all sorts of embroidery except ecclesiastical embroidery, which is arranged under another section. Here we show:

(1) German embroidery, in which great numbers of different stitches are used in flat effects.

(2) Work which gives painted or tapestry effects without regard to the form of the stitches.

(3) Cross-stitch embroidery, primitive but effective.

(4) Drawn and cut work, in which part of the cloth is pulled or cut away, the openings thus left being filled in with lace stitches or effects.



This last brings us naturally to

III. The third group — that of lace:

1. Pillow or bobbin lace.
2. Point lace.
3. Crocheted lace.
4. Knotted lace.

Unfortunately much of the embroidery of the present day is well executed but poor in design, richness and dignity being lost from the desire to make a showy article with as little work as possible, and also the attempt to render flowers in as naturalistic a way as possible. By studying carefully the work of early weavers, embroiderers and lace-makers of other countries, we can get much help both in design and execution, and by modifying it to our needs and surroundings, we can develop an art of our own. Good and appropriate materials, though not necessarily expensive, good design, good colors and good execution are all needed to accomplish a beautiful piece of weaving, embroidery or lace.

ADDISON, JULIA DE WOLF, Brookline

1311 *A.* Table-cover, embroidered linen, border of "Alice in Wonderland" characters
Designed and executed by Mrs. Addison

AMARI, CAROLINA, New York

1313 *D.* Pillow design adapted from an old Italian piece
1314 *D.* Copy of Roman peasant blouse
1315 *D.* Centrepiece
1316 *D.* Sideboard cover, embroidered in punto riccio and punto reale
1317 *D.* Sicilian lace hood, called Dante hood.
1318 *D.* Centrepiece. Lace copied from some in the possession of the Corsini family in Florence
1319 *D.* Scarf. Adapted from old Sicilian wedding embroidery
Designs adapted by Miss Amari; executed by Scuola d'Industrie Italiane

AQUIDNECK COTTAGE INDUSTRY, Newport, R.I.

1320 *C.* Tea-cloth, Italian cut work
1321 *C.* " " " "
1322 *C.* Samples Italian cut work
1323 *C.* " " " "
1325 *C.* Pincushion, Italian cut work
1326 *C.* " " " "

1327 *C.* Linen envelopes in cut and laid work
1328 *C.* " " " " " " "
1329 *C.* Embroidered mules, eyelet work over pink satin
Designs adapted by Miss Susan Swinburne; executed by employees of Aquidneck Cottage Industries

BALTIMORE, DESIGNERS AND ARTISANS' CLUB

PORTER, BERNICE T.

1330 *A.* Stencilled hanging grass linen
Designed and executed by Miss Porter

PITTS, MARY B.

1331 *A.* Stencilled design for hanging
Designed and executed by Miss Pitts

BAYNE, GRETCHEN M., Russellville, Tenn.

1332 *B.* Rug, two-shaded Indigo-blue
1333 *B.* Table-cover, classic design, in indigo-blue and sage-grass coloring
Designed and executed by Mrs. Bayne

BERNAL, ADELINE, London, Eng.

1334 *A.* Embroidered work-bag
Designed and executed by Miss Bernal

BOWDITCH, MARY L., Boston

1335 *B.* Lamp-mat. Linen needlework, copied from a Florentine design of the XVI century
Executed by Mrs. Bowditch

BRADFORD, BLANCHE S., Watertown

1336 *B.* Small gray table-cover
1337 *B.* Blue scrim sash-curtain
1338 *B.* Collar and cuff set in blue and green
1339 *B.* White scrim table-cover
1340 *B.* Long gray scrim curtains, with peacock design
1341 *B.* Bag of linen, design in olive, etc.
Designed by Miss Bradford, executed by Miss Bradford and Miss Lewis

BRADLEY, MRS. W. I., Concord

1343 *B.* Irish crochet doily
Designed by Miss M. L. Dawson; executed by Mrs. Bradley

BRIGHAM, WILLIAM E., North Attleboro

1345 *A.* Stencilled rajah silk, crocus motif.
Designed and executed by Mr. Brigham.

BROWN, L. CORA, Concord

1346 *A.* Wool rug, indigo-blue and gray
1347 *B.* Table-cover, coarse linen, birdseye weave
1348 *B.* Table-cover, cotton, indigo-blue, fancy weave
Designed by Mrs. Brown; executed by Mrs. Brown and H. W. Myrick

BRUCE, KATHERINE M.

1349 *A.* Scarf in half-bleached linen
1350 *A.* Pillow-top in old blue
Designed and executed by Mrs. Bruce

CAMPBELL, MARION, Cleveland, Ohio

1352 *B.* Linen cloth
1353 *B.* " "
Designed by Miss Campbell; executed by Mr. Hamilton

1354 *B.* Rug, cotton — blue stripes
1355 *B.* " " " "
1356 *B.* " " red "
1357 *B.* " " brown "
Designed by Miss Campbell; executed by Mr. Haines

1358 *B.* Table-scarf, cotton — lavender stripes
1359 *B.* " " " blue and green stripes
1360 *B.* " " " " " " "
Designed by Miss Campbell; executed by Miss Hamilton

1361 *B.* Scarf, cotton and linen, design in stripes
1362 *B.* " " " " design in two tones of brown
1363 *B.* " " " " " " " " " pink
1364 *B.* " " " " " " " " " green
1365 *B.* " " " " " " " " " drab
1366 *B.* " " " " " " conventional rabbit
1367 *B.* " " " " " " brown star spots
Designed by Miss Campbell; executed by Miss Stohlman

1368 *B.* Rug, cotton, design red stripes
1369 *B.* " " " brown stripes
1370 *B.* " " " blue stripes
1371 *B.* " " " brown and white stripes

1372 *B.* Rug, cotton, design red and black stripes
Design by Miss Campbell; executed by Mr. Henderstrot

1373 *B.* Russian linen crash, embroidered in red
Designed by Miss Campbell; executed by Miss Schilling

1374 *B.* Towel, Eng. linen, embroidered band of cross-stitch pattern
1375 *B.* " " " " " " " "
1376 *B.* Russian linen crash, cross-stitch design in green and gold
1377 *B.* " " " " " " " " "
1378 *B.* " " " " " " white
1379 *B.* Towel, English linen " " " "
Designed by Miss Campbell; executed by S. Heideman

1380 *B.* Towel, English linen, embroidered in blue linen
1381 *B.* " " " " " " "
Designed by Miss Campbell; executed by Louise Hoppe

1382 *B.* Towel, English linen, hemstitched and finished with linen crocheted lace
Designed by Miss Campbell; executed by Mrs. Wilson

COMMISSION FOR THE BLIND, Industrial Department

1383 *B.* One pillow, linen
Designed and executed by Miss Louise Higgins, colors selected by Miss Turner

1384 *B.* One table-scarf, of cotton and linen
Designed and executed by Miss Higgins, Miss Valva selected the colors

1385 *B.* Laundry bag, embroidered
Designed and executed by Miss Helen Laird, colors selected by Miss Valva

1386 *B.* One curtain, of cotton and linen
Designed and executed by Miss Amandee Lord, colors selected by Miss Turner

1387 *B.* One scarf of cotton and embroidery thread
Designed by Miss Turner, executed by Miss Jennie Foss

1388 *B.* One tea-cloth, six 10″ doilies, six 4″ doilies
Designed by Miss Jenny Avis Turner; executed by Corinne Diotte

1389 *B.* One curtain, with valance, linen filling
Designed by Jennie Avis Turner; executed by Louise Higgins

1390 *B.* One table-scarf, design of bats and moon, woven of cotton
1391 *B.* One end screen-panel
Designed by Jennie Avis Turner; executed by Lily Howard

1392 *B.* Rug woven of cotton
Designed by Jenny Avis Turner; executed by Alexander Young

1393 *B.* Rug, woven of cotton
Designed by Carmela Valva; executed by Benjamin Youngren

1394 *B.* Rug, peacock design, cotton
Designed by Carmela Valva; executed by Edward Bates

1395 *B.* Curtain, with valance, cotton, embroidery threads
Designed by Carmela Valva; executed by Jennie Foss and Lily Howard

1396 *B.* Pillow, linen filling, wool embroidery
Designed by Carmela Valva; executed by Emma Yond

1397 *B.* One centrepiece, six 10″ doilies, six 4″ doilies, daisy pattern, woven of linen

1398 *B.* One portière, woven of linen filling, embroidery threads
Designed by Carmela Valva; executed by Helen Laird

1399 *B.* Table-Scarf
Designed and executed by Lily Howard

Of the work made by the blind, the motives of articles Nos. 1385 and 1386 were designed by totally and partially blind women, respectively; the color and arrangement of the spots was by a seeing designer. Articles Nos. 1383 and 1384 were designed entirely by a totally blind woman, the only help being in the selection of the colors. Article 1399 was designed and colors selected by a partially blind woman.

Curtis, Caroline G., Boston

1400 *B.* Quilt, worked on linen in blue
Designer unknown; executed by Mrs. Curtis

Davis, Mary Coville, Plymouth

1401 *B.* Centrepiece, ecru linen and tussah silks, "morning-glory" design
Designed by Miss Davis; executed by Miss Henrietta C. Drew

Dawson, Mary L., Lexington

1402 *B.* Bed-spread
Designed by Mrs. Cora L. Brown; executed by Miss Dawson

Ellis, Helen Peirce, Boston

1403 *A.* Crocheted centre-piece
1404 *A.* Crocheted mat for plate
1405 *A.* " " " "
Designed and executed by Mrs. Ellis

1406 *B.* Linen table-cover, with crocheted edge
1407 *B.* Cover for dressing-table, with crocheted edge
1408 *B.* Low-boy cover of linen, with crochet insertion and edge
1409 *B.* Crocheted plate mat
1410 *B.* Crocheted thread pincushion cover
Adapted and executed by Mrs. Ellis

Fisk, Mrs. N. W., Fisk, Vermont
1411 *B.* One pair curtains, indigo blue with white border
Designed by Mrs. Fisk; executed by Mrs. Fleury

Glantzberg, Elizabeth, New Britian, Conn.
1412 *C.* Nursery frieze, blue and white
1413 *C.* Scarf, blue and white
1414 *C.* Scarf, linen, in open work weave
1415 *C.* Scarf, white, blue and green wool
1416 *C.* Gray linen bag
1417 *C.* Square for back of chair
1418 *C.* Curtain, hand-woven scrim, green and yellow
1419 *C.* Nursery frieze, blue and white. Lent by Miss Glantzberg
Designed by Miss Glantzberg; executed by Miss Glantzberg and assistants

Grafflin, Margaret Priscilla, Baltimore
1420 *A.* Hand-made linen, stenciled, conventionalized design
Designed and executed by Miss Grafflin

Griswold, Margaret, Medford
1421 *A.* Linen collar and cuffs
Designed and executed by Miss Griswold

Hart, Ethel H., Cambridge
1422 *A.* Crocheted border of birds, in linen thread
Designed and executed by Mrs. Hart

Hartford Arts and Crafts Society
Greenwood, Cora
1423 *A.* Chiffon scarf, block painted
1424 *A.* " " " "
Designed and executed by Miss Greenwood

Stoddard, Elizabeth M.

1425 *A.* Cover for sofa-pillow, dull red and green, printed with wood block

Designed and executed by Mrs. Stoddard

Stoddard, I. B.

1426 *A.* Chiffon scarf, block painted

Designed and executed by Mrs. Stoddard

Haydock, Magaret E., Baltimore

1427 *A.* Stenciled fabric, geometric design
1428 *A.* " " design of bluets
1429 *A.* " " rose design

Designed and executed by Miss Haydock

Hingham Arts and Crafts Society

Bates, Florence

1431 *A.* Oval netted doily
1432 *A.* " " "
1433 *A.* Round " "
1434 *A.* Netted doily
1435 *A.* Round netted doily
1436 *A.* " " "
1437 *A.* Netted fringe, plain
1438 *A.* " "
1439 *A.* Fancy netted fringe

Designed and executed by Miss Bates

Farmer, Ella

1440 *A.* Netted doily with ten points
1441 *A.* " " " five "
1442 *A.* " " " twenty "
1443 *A.* " " " ten "
1444 *A.* " buttons
1445 *A.* " button
1446 *A.* " buttons

Designed and executed by Miss Farmer

Fearing, A.

1447 *A.* Netted fringe
1448 *A.* " "

Designed and executed by Miss Fearing

Marselins, Gertrude

1449 *A.* Embroidered linen waist, Colonial design
Designed and executed by Mrs. Marselins

Stoddard, Mrs. Martin

1450 *B.* White embroidered linen chemisette, Colonial design
Designed and executed by Mrs. Stoddard

Thayer, Hattie

1451 *A.* Netted doily
Designed and executed by Miss Thayer

Whiton, Mrs. Edward W.

1452 *A.* Round netted doily
1453 *A.* Netted fringe, in small points
1454 *A.* Netted fringe, narrow
Designed and executed by Mrs. Whiton

Jenkins, Josephine K., Boston

1455 *A.* Brown cotton rug, red and black border
Designed and executed by Miss Jenkins

Lacedra, Filomena, Boston

1456 *A.* Lace counterpane, crocheted
Designed and executed by Miss Lacedra

Lewis, H. Frances, Watertown

1459 *A.* Sofa-pillow in green, on buff
1460 *A.* Gray sofa-pillow, plaid design in yellow
1461 *B.* Pink scrim shirtwaist material
1462 *B.* White shirtwaist material
Designed and executed by Miss Lewis

Malden Arts and Crafts Society

Brandt, Miss

1463 *A.* Woven rug, red and white, old Swedish pattern
Designed and executed by Miss Brandt

Fleury, E. S.

1464 *A.* Blue and white table-cover

1465 *A.* Green cushion-cover
1466 *A.* Red cushion-cover
1467 *A.* Blue and white cushion-cover
1468 *A.* Round linen doily
Designed and executed by Mrs. Fleury

Heurlin, Mrs.

1469 *A.* Pair curtains, vegetable dyes
Designed and executed by Mrs. Heurlin

Jones, Mrs. C. D.

1470 *A.* Hooked rug
Designed and executed by Mrs. Jones

Small, E. C.

1471 *A.* Bag, linen, pattern woven by loom
Designed and executed by Miss Small

Marx, Dora, Toledo, Ohio

1473 *A.* Table cover, embroidered linen
Designed and executed by Miss Marx

Mayo, Amy L., Jamaica Plain

1474 *A.* Cover for dressing-table, with edge of filet guipure lace
Designed and executed by Miss Mayo

Melrose Arts and Crafts Society.

Fletcher, Ethel Sargent

1475 *A.* Blue and white rug
Designed and executed by Miss Fletcher

Miller, Ellen

1476 *A.* Embroidery on hand-woven linen; design "Grapevine"
Designed, executed and dyed by Miss Miller

1477 *B.* Cover, cross-stitch on hand-woven linen; design "The owl in the ivy-bush"
Designed by Miss Miller; executed by Susan Everett

Minneapolis Society of Arts and Crafts, Minneapolis, Minn.

Chant, Elizabeth

1478 *A.* Crash embroidered in worsted. Title, "Pioneer Days in Minnesota"
Designed and executed by Miss Chant

Montague Arts and Crafts Society

Bennett, Edith

1479 *B.* Rug, colored cotton
Designed by Miss Bennet; executed by Ella Leslie

Hayden, K. A.

1480 *A.* Rug, indigo blue
Designed and executed by Miss Hayden

Wildes, Jennie

1481 *B.* Colored cloth
1482 *B.* " "
Designed by Mrs. Wildes; executed by Ella Leslie

Nathurst, Louisa M., Cambridge

1487 *A.* Embroidery
Designed and executed by Miss Nathurst

Newcomb College, New Orleans, La.

Burgess, Emma Ruth

1488 *A.* Linen homespun strip; design, plum motif
1489 *A.* " " " " magnolia motif, appliqué
Designed and executed by Miss Burgess

Delavigne, Marie

1490 *A.* Rajah silk square, spider-lily motif
1491 *A.* Brown linen card-case; rose motif
Designed and executed by Miss Delavigne

Robinson, Maud

1492 *A.* Wall hanging of linen homespun, queen's lace motif
Designed and executed by Miss Robinson

New York, Guild of Arts and Crafts

Hicks, Amy Mali, New York

1493 *A.* Two pair sash curtains
1494 *A.* Hand-dyed silk gauze scarf, green
1495 *A.* Cotton tapestry rug, indigo
1496 *A.* Hand-dyed scarf, indigo
1497 *A.* Hand-dyed silk crêpe scarf
1498 *A.* " " " "
1499 *A.* " " " "

1500 *A.* Hand-dyed silk gauze scarf
1501 *A.* Long gauze scarf, hand-made
1502 *A.* Hand-dyed silk scarf
Designed and executed by Miss Hicks

NICHOLS, ALICE ROOT, Syracuse
1503 *A.* Embroidery on fine canvas
1504 *A.* " " " "
Designs adapted and executed by Miss Nichols

OLIN, FRED P., North Hampton, N.H.
1505 *A.* Rug
1506 *A.* Rug in browns
1507 *A.* Rug, greens and gray
1508 *A.* Crimson and black
1509 *A.* Hammock pillow
Designed and executed by Mr. Olin

PELLEGRINI, THERESA, Boston
1510 *A.* Bobbin lace tie
1511 *A.* Bobbin lace, several yards
Designed and executed by Mrs. Pellegrini

PENDLETON, CHARLOTTE, Laurel, Md.
1512 *C.* Embroidery, Louis XVI design
Executed by Miss May Conour; silk and yarn dyed by the Pendleton Mordanted Dyes

PETERBORO, HANDICRAFT WORKERS, N.H.

ADAMS, HELEN F.
1513 *A.* Italian cut-work pocket
Designed and executed by Miss Adams

ADAMS, MARY M.
1514 *B.* Pincushion with bobbin-lace edge. Italian cut work
Designed by Mary M. Adams; executed by Lizzie C. Nye
1515 *A.* Italian cut-work collar and cuffs
1516 *A.* " " " pincushion with bobbin-lace insertion
1517 *A.* " " " baby pillow " " " "
Designed and executed by Miss Adams

1518 *B.* Italian cut-work pincushion
Designed by Miss Adams; executed by Miss Helen F. Adams

Nye, Lizzie C.

1519 *A.* Shirtwaist pattern. Italian cut work
Designed and executed by Miss Nye

Philadelphia, Dædalus Arts and Crafts Guild

Neall, Margaret, A.

1520 *A.* Waist, white linen, grape-vine motif
Designed and executed by Miss Neall

Schick, Elmira, H.

1522 *A.* Cross-stitch design in yellow and green
Designed and executed by Miss Schick

Ricketson, Anna C., New Bedford

1523 *A.* Stencilled pillow-slips on orange pongee, Japanese motif.
1524 *A.* Stencilled strip for pillow-cover, orange pongee, Japanese motif
Designed and executed by Miss Ricketson

Puerto Rico Lace Industry, Ponce

1525 *D.* Tea cloth
1526 *D.* " "
1527 *D.* " "
1528 *D.* " "
Designed by Mrs. Zoilo Cintron; executed by women of the Island

Roberts, Carrie M., Dorchester

1529 *A.* Crocheted luncheon set
Designed and executed by Mrs. Roberts

Rockwell, Diana Ward, Boston

1530 *A.* Silk embroidery on canvas; adaptation of a Torcello marble
1531 *B.* Silk embroidery on linen; reproduction of a Coptic textile
1532 *A.* Cotton embroidery on linen; adaptation of a Coptic textile
Designs adapted and executed by Miss Rockwell

Shepard, Agnes M., Clinton, N. Y.

1533 *A.* Small bag, worked in Florentine tapestry stitch on fine canvas
1534 *A.* Small " " " " " " " " "

1535 *A.* Card case on fine canvas
1536 *A.* " " " " "
Designed and executed by Mrs. Shepard

Solley, Mrs. George W., Winchendon

1537 *A.* White linen table-scarf
Designed and executed by Mrs. Solley

1538 *B.* Sofa-pillow
1539 *B.* Table-square, Irish linen; border, Colonial design
1540 *B.* Table-scarf
Designed by Mrs. Solley; executed by pupils

1541 *B.* Table-scarf, Russian crash, cross-stitch design, drawn-work stripes
Designed by Mrs. Solley; executed by Miss Solley

1542 *B.* Rug, design "Autumn maple-leaves"
1543 *B.* Rug, indigo blue
Designed by Mrs. Solley; executed by Miss Ruby Stanion

1544 *B.* Table-scarf
Swedish design; executed by Miss Etta Ward

1545 Linen floss. Dyed by Mrs. Solley

Soule, Lucia A., Boston

1546 *A.* Embroidered scarf. Italian cut-work
Designed and executed by Miss Soule

Steele, Zulma R., Bearsville, N.Y.

1547 *A.* Silk scarf, azalia design, hand-painted
1548 *A.* Silk kimono, design of oats, hand-painted
1549 *A.* Silk scarf, hand-painted border
Designed and executed by Miss Steele

1550 *D.* Lamp-screen, hand-painted panels
Designed by Miss Steele; executed by Miss Steele and assistants

1551 *D.* Scarf of hand-painted silk
Designed by Miss Edna M. Walker; executed by Miss Steele and assistants

Stevens, Louisa Bancroft, Boston

1552 *B.* Embroidery in silk, on linen
Executed by Miss Stevens

STRICKLAND, MARY W., Brookline

1553 *C.* Table-scarf, Aztec design

1554 *C.* " " "The Poplars," linen woven by the blind at the Experiment Station

Designed by Clara T. Strickland; executed by Miss Strickland

1555 *B.* Rose centre-piece, worked on Russian linen

Design adapted from German and executed by Miss Strickland

SWAN, ELEANOR G., Tarrytown-on-Hudson, N. Y.

1556 *B.* Child's bed-spread. Cotton with chambrey applied with outlining and darning. Subject: "Oliver and Roland (Steadfast under Difficulties)"

Designed by Walter Dana Swan; executed by Mrs. Swan

1557 *A.* Tea-cloth, Italian cut-work

Designed and executed by Mrs. Swan

TALBOT, ARNOLD G., Pawtucket, R.I.

1558 *C.* Piano-scarf, design "Double bow-knot"

1558*a C.* Linen cover, green

1559 *C.* Curtain, blue, green and white

1560 *C.* Table-cover, Roman stripes

1561 *C.* Pillow cover, design "Sun, moon and stars"

1562 *C.* " " " " " "

1563 *C.* " " " "Solomon's delight"

1564 *C.* " " " "Double bow-knot"

1565 *C.* " " " "Sun, moon and stars"

1566 *C.* Piece hand-woven linen

1567 *C.* Linen cover, bands in blue cotton

1568 *D.* Curtain, pomegranate design

1569 *D.* Couch-cover, design "Governor's garden."

1570 *D.* Bed-spread, design "Double bow-knot

1571 *D.* Table-cover, design "Sun, moon and stars."

1572 *D.* Curtains, brown and white, pattern, lemon-peel

1573 *D.* Linen-towel, blue border

Designed by Mr. Talbot; executed by Mr. Talbot and assistants

1574 *C.* Small wool blanket, natural, blue wool border

Designed and executed by Mr. Talbot

TITUS JENNIE, Marblehead

1575 *A.* Table-cover, pink border

Designed and executed by Miss Titus

TWEED, JANE R., Boston

1576 *C.* Italian cut-work
Executed by Miss Tweed

WHITEHEAD, R. RADCLIFFE, Woodstock, N.Y.

1577 *A.* Cushion, flax, green
1578 *A.* Orange rug, flax
1579 *A.* Blue rug, flax
1580 *A.* " " "
1581 *A.* " " "
1582 *A.* Cushion, flax
1583 *A.* " "
1584 *A.* " "
Designed and executed by Mr. Whitehead

1585 *C.* Bag, mercerized cotton
1586 *C.* " " "
1587 *C.* Table-cover, flax
1588 *C.* " "
1589 *C.* Rug, flax, green and blue
Designed by Mr. Whitehead; executed by Miss K. Babbitt

WHITING, MARGARET, Deerfield

1590 *B.* Cover, embroidered on hood-woven linen, design "Persian fruit"
Designed by Miss Whiting; executed by Society of Blue and White Needlework

WOODBURY, MARY P., Lynn

1591 *A.* Bureau-scarf, white with blue border
1592 *A.* Table-cover, blue and white
1593 *A.* Table-scarf, linen and wool, Indian design, green figures
1594 *A.* " " " " " " blue "
Designed by Mrs. Woodbury

YARD, JULIA A., Sandwich

1595 *A.* Tea-cloth
Design adapted from old German piece by Miss Yard
Executed by Carrie E. Holway

1596 *A.* Tea-cloth
1597 *A.* Pillow-cover
Designed by Mary E. Wesselhoeft; executed by Bertha B. Baker

DEPARTMENT OF WOOD-WORKING *

H. LANGFORD WARREN, CHAIRMAN
ROBERT D. ANDREWS NILS J. KJILLSTROM C. H. WALKER

THE craft of wood-carving has suffered less than most of the crafts from the direct influence of the machine. It is true that pressed and stamped ornament has been used in cheap factory-made woodwork, especially in cheap furniture, but the manifest ugliness and hopeless vulgarity of this tawdry and insipid ornament has prevented the use of such methods in woodwork making any pretentions to quality, and of late the growth of a better taste is tending, at least in some quarters, to the elimination of this cheap stamped ornament. Furniture of good form, simple in outline and devoid of ornamentation may properly be made by the machine and may be beautiful in its way, but any decoration must be carved by hand to make the slightest claim to artistic quality. The largest use of carved wood is undoubtedly in the decoration of the interiors of buildings and in furniture, and this class of work has been directly controlled in most cases by educated architects. The growth and development of the profession of architecture in this country has therefore brought with it constant improvement and increased use of carved woodwork.

In the first instance our carvers were immigrants, men trained in the workshops of Europe under the old apprentice system, which continues to produce excellent results there, and it is still the case that our best wood-carvers are such English, Scotch, Germans, Swedes, French or Italians. Native Americans are now beginning to take up wood-carving, but it must be confessed that the entire absence of any proper apprentice system and lack of any adequate scheme of training which might conceivably take its place, still obliges us to depend on immigration from Europe to keep up our supply of skilled carvers. Our youths are apt to be too impatient to go through the long training necessary to produce a master in the craft of wood-carving.

Since woodwork is largely produced for the decoration of buildings, it is more difficult to make an exhibit which shall really do justice to the excellence of much of the work that is being carried out. The Society is, however, able to show some excellent and really representative pieces by trained craftsmen, as well as some promising work by amateurs.

If, owing to the condition under which wood-carving is apt to be carried out, its quality has suffered less from the direct use of the machine than is the case in some other crafts, it is nevertheless unfortunately true that the handicraft of wood-carving has grievously suffered from modern commercialism. The carver himself too often becomes a mere machine.

* See also under Ecclesiastical exhibit

The pressure of commercial conditions forces him to turn out so much work in so much time with little regard to its excellence, while mechanical ideals tend to a deadening reproduction of the same forms in which mechanical accuracy is a poor substitute for individual character and artistic quality. Our wood-carvers under better conditions of work are capable of producing much better results. Great things might be accomplished by our architects if they should adopt the practice, not of letting out wood-carving at a certain sum by the job to the lowest bidder, but of employing the best carvers they can find and paying them for their time, not by the piece, expecting of them not a given quantity of work, but insisting on the highest artistic excellence of which they are capable and encouraging them to give not merely of their labor but of their thought and feeling. It is only when this is done that work of any individuality and artistic quality has been procured.

The qualities that one looks for in wood-carving are, in the first place, of course, those qualities that belong to all good decorative design, suitability to its purpose, expressiveness, good proportion, right relation to the space in which it is set, not only avoidance of precise repetition of elaborate ornament, but thought and vitality in every part, rhythmical distribution of line and of light and shade masses, produced by the right kind of contrast; and finally, one looks for those distinctive qualities which belong to the material and method of work, the crispness of touch, the sharp, clean-cut line, the somewhat sharply contrasted modeling which the wood-carver's tools are peculiarly fitted to give, and which is proper to the usually dark color of the wood. These are the qualities which a skilled designer sympathetic with his material, a craftsman who enjoys the expressive touch of his tool, will be sure to give.

Brown, Herbert, Philadelphia

1611 *A.* Lamp-screen, painted, framed in chestnut. Design, "Moon and pine-trees"

Designed and executed by Mr. Brown

1612 *A.* Three-fold screen, painted panels. Design, "Moon and pine-trees"

1613 *A.* Three-fold screen, painted panels. Design, "Moon and ducks

Designs and panels painted by Mr. Brown; woodwork by F. W. Kulkmann

Byrne, F. H. B., Boston

1614 *D.* "Clavichord," with sound-board decorated with flowers painted in tempora

1615 *D.* "Clavichord," with sound-board decorated with flowers painted in tempora
Design and decoration by Mr. Byrne

CURRIER, LILIAN G., Jamaica Plain
1616 *A.* Mirror-frame, carved and gilded
Designed and executed by Miss Currier

CURTIS, WILLIAM FULLER, Washington, D.C.
1617 *A.* Design in lustre paints on wood with burnt outlines. Title, "Royalty."
Designed and executed by Mr. Curtis

DENNETT, J. VAUGHAN, Framingham
1618 *A.* Mahogany table with inlaid band
Designed and executed by Mr. Dennett

GERNHARDT, HARRY, Wayland
1619 *A.* Carved mirror-frame in soft wood gilt
Designed and executed by Mr. Gernhardt

GORDON, ERNEST, Boston
1620 *B.* Walnut platter with owls' heads decoration
Designed by Alexander Ahlberg; executed by Mr. Gordon

GRINNELL, ARTHUR C., New Bedford
1621 *D.* Coaster, decorated and polished wood
1622 *D.* " " " " "
1623 *D.* Round glass-bottom tray, decorated and polished wood
1624 *D.* Lemonade tray, decorated and polished wood
1625 *D.* Frame for photograph (card size), decorated wood
1626 *D.* " " " (cabinet size), " "
1627 *D.* " " " " " " "
1628 *D.* " " " " " " "
1629 *D.* " " " " " " "
1630 *D.* " " " (card size), " "
1631 *D.* " " " " " " "
Designed by Mr. Grinnell. Executed by his assistants

HAYWARD, SAMUEL, Boston
1632 *B.* Carved mirror-frame
Design adapted from an old Florentine frame by Mr. Hayward and carved by him; gilding done by A. Echburgh

1633 *B.* Painted satinwood cabinet
Designed and painted by Mr. Hayward; cabinet work by F. Franchi

1635 *B.* A pair of mahogany Chippendale chairs
Design adapted and carved by Mr. Hayward; cabinet work by F. Franchi

1636 *C.* Carved mirror-frame gilded
Designed by Mr. Hayward; executed by him with assistants

1637 *D.* Pair of marquetry chairs copied from an old Dutch example
Executed by Mr. Hayward and assistants

KIRCHMAYER, I., East Cambridge

1638 *A.* Portrait of himself: statuette carved in American oak

1639 *A.* Gothic corbel in American oak
Designed and executed by Mr. Kirchmayer

1640 *D.* Door finish (door, architrave and frieze), English oak. Lent by Miss Amy Lowell

1641 *D.* Pair of large panels of English oak. Lent by Miss Amy Lowell
Designed by Winslow & Bigelow; carved by Mr. Kirchmayer; cabinet-work by Wm. F. Ross & Co.

KULKMANN, F. W., Boston

1642 *C.* Hall seat in American oak, stained
Designed by Mr. Kulkmann and A. Longuemare; cabinet-work by Mr. Kulkmann and Louis Knecht; carving by A. Longuemare

1643 *B.* Chest in American oak
Designed by Mr. Kulkmann; executed by Mr. Kulkmann and Louis Knecht

LEES, A., Wellesley Hills

1644 *A.* Book-ends of mahogany

1645 *A.* " " " "
Designed and executed by Mr. Lees

MONKS, FRANK H., Brookline

1646 *A.* Small mahogany tray

1647 *A.* Mahogany tray, tulip design
Designed and executed by Mr. Monks

MORSE, MARY M., Newton Centre

1648 *B.* Small gilded oval frame

1649 *B.* Mirror frame

Designed by G. B. Troccoli; executed by Miss Morse

MURPHY, HERMAN DUDLEY, Boston

1650 *D.* Mirror, Mexican design
1653 *D.* " " " mirror
1654 *D.* " " " "
1655 *D.* " " " "
1656 *D.* " " " "
1657 *D.* " " " "
1658 *D.* " " " "
1659 *D.* " " " "
1660 *D.* " " " "
1661 *D.* " " " "
1663 *D.* " " " picture frame
1664 *D.* " " " " "
1665 *D.* " " " " "

Designed by Mr. Murphy; executed by Mr. Murphy and assistants

NAST, ESTELLE, Winchester

1666 *A.* Three-panel folding screen, painted in oil on canvas, subject, "The marsh creek"

1667 *A.* Three-panel folding screen, subject, "The dim woods"

Designed and panels executed by Miss Nast; cabinet-work by F. W. Kulkmann

1668 *B.* Three-panel folding screen, painted in oils, subject, "The Flooded Marsh"

Panels painted by Miss Nast; frame designed and executed by Martha Page, except cabinet work by F. W. Kulkmann

NOWELL, ANNIE C., Winchester

1669 *B.* Solitaire board, maple wood, poppy decoration
1670 *B.* Mirror-frame, mahogany, rose-hips decoration
1671 *B.* Book-ends, tulip decoration
1672 *B.* Book-ends, mahogany, rose-hips decoration
1673 *B.* " maple wood, rose-hips decoration
1674 *B.* Card-box, crocus decoration
1675 *B.* Photograph frame
1676 *B.* Mirror, mahogany, poppy decoration
1677 *B.* " " nasturtium decoration
1678 *B.* Magazine-holder

Designed and decorated by Miss Nowell; cabinet-work by another worker

PAGE, MARTHA, Winchester

1679 *C.* Small mirror, carved and gilded with water gold
1680 *C.* Narrow oval frame, carved and gilded with water gold. Rose design
1681 *C.* Small oval miniature frame, carved and gilded with water gold
1682 *C.* Mirror, carved and gilded with water gold
1683 *C.* " " " " " " "
1684 *C.* Pair candlesticks, carved and gilded with water gold
1685 *C.* Small square frame, " " " " " "
1686 *C.* " oval frame, " " " " " "
1687 *C.* " round mirror, " " " " " "

Designed by Miss Page; executed by Miss Page and Mr. Thulin

1688 *A.* Square miniature frame, carved and gilded with water gold
1689 *A.* Mirror " " " " " " " "
1690 *A.* Round mirror " " " " " " " "
1691 *A.* Oval " " " " " " " "
1692 *A.* Mirror " " " " " " " "
1693 *A.* " " " " " " " " "
1694 *A.* Oval mirror " " " " " " " "
1695 *A.* " " " " " " " " " "
1696 *A.* Small oval " " " " " " " "
1697 *A.* Large oval mirror " " " " " " " "

Designed and executed by Miss Page

PARKER, GEO. F., Taunton, Mass.

1700 *D.* Cabinet in quartered and stained, with bronze trimmings

Designed by Mr. Parker

PEABODY, JOHN E., Boston

1701 *C.* Mahogany tea-table

Designed by Mr. Peabody; executed by F. W. Kulkmann and Louis Knecht

PROVIDENCE HANDICRAFT CLUB

CARPENTER, IDELETTE

1702 *A.* Oak chest, stained, with iron hinges
1703 *A.* Oak footstool, stained

Designed and executed by Miss Carpenter

WEEKS, ALLEN W.

1704 *A.* Letter-holder; design, ship carved in relief

Designed and executed by Mr. Weeks

Rogers, Bruce, Cambridge

1705 *A.* Model (unfinished) of a ship of the French navy
Design adapted and executed by Mr. Rogers

Ross, William F., Cambridge

1706 *D.* Chair in French walnut
Design adapted from the French by Mr. Ross; executed by William F. Ross & Co.

Soule, Lucia A., Boston

1707 *A.* Hand-mirror, colored wood
Designed and executed by Miss Soule

Throop, Lucy Abbot, Cambridge

1708 *B.* Mahogany chest, burned and stained, pomegranate design
Designed and decoration executed by Miss Throop; cabinet work by W. H. Zirkel

Thulin, Walfred, Belmont

1709 *A.* Oak chest, iron trimmed

1710 *A.* Checker table
Designed and executed by Mr. Thulin

Troccoli, Giovanni Battista, Boston

1711 *A.* Mirror
Designed and executed by Mr. Troccoli

1712 *B.* Chair
Designed and carved by Mr. Troccoli; cabinet work by another craftsman

Whitehead, Ralph Radcliffe, Woodstock, N. Y.

1713 *A.* Chest of whitewood, stained, with carved and painted decoration
Designed by Mr. Whitehead; executed by Reulf Erlandsen

MISCELLANEOUS

Blair, Margaret A., Boston

1721 *A.* Candle-shade, fleur-de-lis design
1722 *A.* Candle-shade, Japanese design of chrysanthemums
1723 *A.* Candle-shade, wisteria design
1724 *A.* Candle-shade, dogwood design
Designed and executed by Mrs. Blair

Bush, Ella A., Boston

1725 *A.* Lamp-shade, design cut out, six panels
Designed and executed by by Miss Bush

Fisher, Richard Arnold, Boston

1726 *A.* Picture-frame, decorated with gesso and gilding
Designed and executed by Mr. Fisher

Grafflin, Margaret P., Baltimore

1727 *A.* Gesso panel for Hotel Belvedere
Designed and executed by Miss Grafflin

Indian Industries League

1730 Indian work. A small collection of handicraft work of modern American Indians, including examples of weaving, basketry and pottery.

Mills, Helen Keeling, New York

1731 *A.* Plaque of Limoges enamel on copper, after Botticelli. Copper frame
Designed and executed by Miss Mills

Robinson, Mary A., Bangor, Me.

1732 *A.* Fan, single rose design, water-color
Designed and executed by Miss Robinson

Sylvester, Emma A., Boston

1733 *D.* Bead card-case
1734 *D.* Bead necklace
1735 *D.* Bead bag
1736 *D.* Bead purse
Designed by Miss Sylvester. Executed by employees

Uhlmann, Otto, Taunton

1737 *A.* Limoges enamel on copper, "The Annunciation"
Executed by Mr. Uhlmann

LOAN EXHIBITION

J. T. COOLIDGE, JR., CHAIRMAN

HOLKER ABBOTT — MRS. WM. L. PARKER
MRS. EVERETT MORSS — JOHN E. PEABODY

THANKS to the generosity of its friends, the Society has been able to bring together a small collection of specimens of craftsmanship of former times.

The numbers have been limited because the first object has been to provide, as far as possible, direct and simple examples corresponding to the various crafts of to-day — examples where the comparison could not fail to be stimulating and suggestive, showing that the craftsmen of those days reached beauty by simple means, combined with an understanding of the material, its limitation and purposes.

FURNITURE

		Lent by
1	Portuguese chair, Louis XIV	*J. Randolph Coolidge, Jr.*
2	Portuguese carved chest, opening to form desk	*Charles Henry Parker, Esq.*
3	Italian chair, carved walnut, XVII cent.	"
4	Italian credence, carved walnut, XVII cent.	"
5	English chair, Heppelwhite	*Mrs. W. L. Parker*
6	English armchair, Chippendale	"
7	Bolognese table	*J. T. Coolidge, Jr.*
8	Bolognese table	"
9	Old chair	*Mrs. George Tyson*
10	Old chair	"
11	Florentine clock, XVII cent.	*J. T. Coolidge, Jr.*
12	French clock, Henri III	"
13	Neapolitan clock, XVI cent.	"
14	Venetian clock, XVI cent.	"
14*a*	Neapolitan clock	*J. T. Coolidge, Jr.*
14*b*	French Louis XIV, from Canada	"
16	Small Florentine clock	*Mrs. John Forbes Perkins*
17	Small French clock, Louis XVI	*Mrs. James H. Perkins*
18	Italian Renaissance clock from Naples	"
19	Old Italian clock, from Lucca	*Miss Esther F. Hallowell*
20	Chair, English	*Mrs. C. Howard Walker*
21	Gothic chair	*F. G. Macomber, Esq.*
22	English Chippendale chair	*Mrs. J. A. Garland*
23	Elizabethan chair	"
24	Old English table	"
25	Colonial chest of drawers, serpentine front, claw and ball feet	*E. Howard Gay, Esq.*

Lent by

26 Virginal by Hans Ruckers the elder, Antwerp, 1620 — *Messrs. Chickering & Sons*

JEWELRY

30 Spanish cross — *Miss Louise Nathurst*
31 Four Spanish medals — "
32 Egyptian bracelet — "
33 Indian bracelet — "
34 German girdle — "
35 Spanish pin — "
36 Spanish green and silver pendant — "
37 Portuguese pendant, emeralds and silver — "
38 Italian silver and paste cross — "
39 Spanish silver pendant, set with turquoises — "
40 Swiss pendant, silver and purple stones — "
41 Pendant, precious stones, Buda-Pesth — "
42 Italian pendant, silver-gilt and stones — "
43 Spanish silver and enamel pendant — "
44 Italian pendant, green stones, silver-gilt — "
45 Round pin, Spanish — "
46 Old silver belt-buckle — "
47 Italian perfume bottle — "
49 Venetian necklace, gold and precious stones — *Mrs. Arthur T. Cabot*
50 Venetian ring, gold and pearls — "
51 Oriental belt-buckle, colored stones — *Mrs. James H. Perkins*
52 Oriental belt-clasp, colored stones — "
53 Earrings, silver and crystal — "
54 Necklace, silver and topazes, old Italian — "
55 French pendant, XVIII cent., silver and paste "Saint Esprit" — "
56 Old silver and crystal cross — "
57 Small Spanish silver cross — "
58 Italian silver ring, paste — "
59 Gold and enamel copy of ancient Roman necklace by Castellani — *Mrs. George Tyson*
60 Copy of ancient Roman wreath for headdress — *Miss E. R. Tyson*
61 Old Norwegian cloak-clasp — *Mrs. George Tyson*
62 Old Venetian pendant, gold and pearls — "
63 Copy of an old Keltic cross in silver and gold, Edinburgh — "
64 Copy of old Keltic ornament, enclosing a Bruce heart, gold and crystal — "
65 Russian silver and enamel cross — *Miss Elizabeth Perkins*

		Lent by
66	Russian brass and enamel Madonna and Child	*Miss Elizabeth Perkins*
67	Silver-gilt cross, green stones, Spanish	"
68	Two old Dutch silver boxes, for paste	"
69	Old gold necklace, Italian	"
70	Spanish silver and paste necklace	"
71	Pebble set with silver band, Bayreuth	"
72	Russian cross, Byzantine	"
73	Old Normandy pendant, silver-gilt and stones	"
74	Ecclesiastical ring with Gothic portrait	"
75	Old Italian pendant, silver and precious stones	"
76	French silver "Saint Esprit" paste and color, XVIII cent.	*Mrs. John Forbes Perkins*
77	Old Roman giardinero ring	"
78	Silver Corbeille pin, Italian, set in precious stones	*Mrs. Henry Hunnewell*
79	Two cloak-clasps, silver and silver-gilt, old Venetian	*J. T. Coolidge, Jr.*
80	Small Italian watch, set in pearls, XVIII cent.	"
81	Old Scotch silver buckle	*Mrs. Everett Morss*
82	Old pendant, pearl and emeralds, from Buda-Pesth	*Miss Clara Sears*
83	Twenty-one old rings, Roman, Italian, Indian, Turkish and Spanish	*Miss Louise Nathurst*
84	Turquoise ring	*Mrs. C. Howard Walker*
85	Old gold buttercup necklace	*Mrs. J. A. Garland*
86	Triptych, silver over painting	*F. H Byrne, Esq.*

SILVER

90	Old English silver tea-pot and tray, made in Red Lion Lane, London, 1785	*Miss Harriet J. Guild*
91	Sugar-bowl	"
92	Silver spoon	"
93	Pair of Indian silver tassels	*Charles Henry Parker, Esq.*
96	Modern Indian silver mustard-pot	*Mrs. Everett Morss*
97	Old Irish silver mug	*John E. Peabody, Esq.*
98	Georgian silver pitcher	"
99	Queen Anne spoon, silver-gilt	"
100	Queen Anne spoon, silver-gilt	"
101	Silver chalice	*George R. Shaw, Esq.*
102	Old Mexican silver platter	"
103	Old travelling spoon and case	"
104	Old silver creamer	*Mrs. W. L. Parker*
105	Old silver salver	"

		Lent by
106	Old silver sauce-boat	*Mrs. W. L. Parker*
107	Old Siamese coffee-pot, silver and gold	"
108	Old Siamese bowl, silver and gold	"
109	Silver salver, Paul Revere	*Miss Lydia C. Head*
110	Silver bowl and cover, French, XVIII century	"
111	Silver tankard, English, 1773	*Mrs. Walter Cabot*
112	Silver tankard, English, 1764	"
113	Silver inkstand, George II	*G. P. Gardner, Esq.*
114	Tea-pot, George III	"
115	Cream-pitcher, Queen Anne	"
116	Russian tea-caddy	"
117	Russian cream-pitcher	"
118	Russian baptismal cup (Kossack)	"
119	Two pairs old scissors, silver handles	*J. T. Coolidge, Jr.*
121	Venetian scissors	*Mrs. Arthur T. Cabot*
122	Old French silver sun-dial and compass	*J. T. Coolidge, Jr.*
123	Sauce-boat, 1815	*Miss Alice E. Parker*
124	Old cream-pitcher	"
125	Italian chalice, XVI century	*Charles Henry Parker, Esq.*
126	Italian chalice, XVII century	"
127	Old silver-plated mustard-pot from Venice	*J. T. Coolidge, Jr.*
128	Silver oblong tray, old Swiss	*Mrs. George Tyson*
129	Old silver Norwegian tankard	"
130	Old Chinese tea-pot	"
131	Round silver tray, old English	"
132	Persian coffee-pot, silver	"
133	Old English tea-caddy	"
134	Old Norwegian spoon, 1646	"
135	Old Apostle spoon	"
136	Old Dutch standing spoon	"
137	Old German silver mug	*Mrs. Arthur T. Cabot*
138	Punch-ladle, Georgian silver	"
139	Chocolate pot, silver	"
140	Old tureen, English, Sheffield plate	"
141	Old silver box	*Mrs. Geo. A. Nickerson*
142	Salt-cellar, French	*Mrs. C. Howard Walker*
143	Trojan cup, ancient Greek	"
144	Old Norwegian spoon	*F. G. Macomber, Esq.*
145	Old Irish potato-ring	"
146	English rat-tail spoon, 1698	"
147	English rat-tail spoon, 1698	"
148	Queen Anne box, fluted	*Mrs. J. A. Garland*

		Lent by
149	Old urn	*Mrs. J. A. Garland*
150	Muffineer	"
151	Charles I cup	"
152	Soup-plate, Georgian	"
153	Pepper-pot	"
154	Early Georgian tankard	"
155	Sugar-basket, James I	"
156	Mustard-pot	"
157	Three old English porringers	"
158	Two spoons	"
159	Sugar-tongs	"
160	Platter, openwork border	"
161	Russian Triptych, silver over painting	*F. H. Byrne, Esq.*
162	Old mug	*Gardiner M. Lane, Esq.*
163	French finger-bowl and saucer, by Lefebvre, Louis XVI	"
164	Bowl, Louis XVI	"
165	Old Nuremberg spoon, rat-tail	"
166	Old Nuremberg spoon, rat-tail	"
167	Old Irish mutton-gravy spoon	"
168	Pair scissors, silver handle	*Mrs. R. J. Hall*
169	Tray, round, George III	*W. C. Endicott, Esq.*
170	Vase, covered, George III	"
171	Dish, oval, in tray, Queen Anne	"
172	Beaker, with coins, George I	"
173	Tea-caddy, George III	"
174	Pepper-pots, George III	"
175	Cup with cover, German	"
176	Silver and metal chain, Italian	*Miss Mary Crease Sears, Miss Agnes St. John*
177	Six gold spoons, French, XVII century	"
178	Sugar shaker, Queen's ware, English	"
179	Round tray, Victoria	*G. A. Gardner, Esq.*
180	Tea-pot, old English	"
181	Candlesticks, George II	"
182	Glass dish, mounted in silver, George III	"
183	Hot-milk jug, covered, George III	"
184	Hot-water jug, covered, Victoria	"
185	Two-handled christening cup, old Scotch	*Mrs. John Heard, Jr.*
186	Sugar-bowl by Paul Revere	"
187	Old salver, Portuguese	"
188	Old salver, Portuguese	"
189	Mug	"

		Lent by
190	Mug, German, XVIII century	*Mrs. John Heard, Jr.*
191	Old French cream-pitcher	"
192	Small pitcher, English	"
193	Small cup, French	"
194	Old mug, Spanish	"
195	Old tea-pot, French	"
196	Sheffield cruet, old French	"
197	Old Zodiac ring from Trinidad	"
198	Louis XVI patch-box	"
199	Cage for knitting-ball, XVIII century	"
200	Silver gilt enamel cup from Cashmere	*Chas. R. Richards, Esq.*
201	Vase, enamel on silver, by Ando of Nagoya	*Mrs. Everett Morss*
202	English pitcher, 1591	*Mrs. Walter Cabot*
203	Old English tea-pot	*Mrs. J. C. Rogers*
204	Modern Copenhagen bowl	*Miss Elizabeth Perkins*

GLASS

211	Cut-glass decanter, American Colonial	*John E. Peabody, Esq.*
212	Cut-glass decanter, American Colonial	"
213	Two modern Venetian tumblers	*Mrs. George Tyson*
214	Venetian beaker	*Miss Elizabeth Perkins*
215	Old Murano bottle	"
216	Old Roman bottle vase, found in Sicily	"
217	Modern Italian (Capri) milk-bottle	"
218	Venetian vase	"
219	Old goblet, Hispano-Mauresque	"
220	Old Murano pitcher	"
221	Italian cruet-stand	"
222	Modern small English pressed vase	"
223	Large Italian tumbler	"
224	Two old Florentine goblets	*J. T. Coolidge, Jr.*
225	Two French salters, XVIII century	"
226	Old Venetian bowl	"
227	Old French bottle, from Canada	"
228	Three Venetian glass tumblers, XVII century	*Mrs. A. A. Thorndike*
229	Two glass candlesticks, old English	*Mrs. W. L. Parker*
230	German glass dish	"
231	Chinese glass vase	*Denman W. Ross, Esq.*
232	" " "	"
233	Glass horn-shaped flower-vase	*George R. Shaw, Esq.*
234	Liqueur glass, XVIII century, Venetian	*Mrs. C. Howard Walker*
235	Stuppinare, Italian, XIX century	"

		Lent by
236	Wineglass, XVIII century, Venetian	*Mrs. C. Howard Walker*
237	Glass box	*Mrs. George Tyson*
238	Glass box and ormoulu, Empire	"

PORCELAIN

245	Lowestoft tea-pot and tray	*Miss Harriet J. Guild*
246	" tea-cup and saucer	"
247	" coffee-cup and saucer	"
248	" cream pitcher	"
	decorated in India about 1785	

BRASS, COPPER AND BRONZE

260	Old Venetian Brass dish	*Miss Louise Nathurst*
261	Three old brass dishes	"
262	Spanish gypsy cauldron	*Miss Rose Lamb*
263	Spanish gypsy brass implement	"
264	Venetian brass plate	*G. P. Gardner, Esq.*
265	Venetian copper water-basin	*J. T. Coolidge, Jr.*
266	Two old Russian Church plaques in brass	"
267	Pair Venetian andiron heads	"
268	Normandy brass cooking brazier	"
269	Two brass soldier's cartridge boxes, old Russian	"
270	Round copper box, old French	"
271	Japanese open-work dish, brass gilded	"
272	Spanish brass bowl, Moorish ornament	*Charles Henry Parker, Esq.*
273	" " " " "	"
274	Italian round copper box, ornamentation hammered and pierced	"
275	Old Italian brass bowl handle	*Mrs. John Forbes Perkins*
276	Old Italian scaldino	*Miss Elizabeth Perkins*
277	German baptismal pitcher, 1681	"
278	Small bronze lion head, old Italian	*Mrs. James H. Perkins*
279	Old Florentine cow-bell	*Mrs. John Forbes Perkins*
280	Ancient Chinese bronze vase and base	*J. T. Coolidge, Jr.*
281	Old Chinese vase, gourd shape	"
282	Spigot from Venice, early XVI cent.	"
284	Japanese bronze vase, lily form	"
285	Japanese tea-pot	"
286	Three lion heads and grotesque escutcheon (suggestions for electric bell knobs)	"
287	Small Italian Renaissance vase, XVI cent.	"

		Lent by
288	Two old Chinese bronze vases	*Mrs. George Tyson*
290	Inlaid bronze tea-pot and stand by Jomei of Kioto	*Chas. R. Richards, Esq.*
291	Inlaid bronze vase, flying geese, by Inouye of Kioto	"
292	Beaten copper bottle	"
293	Beaten copper vase, with red patina, by Jomei of Kioto	"
294	Japanese bronze dish	*Denman W. Ross, Esq.*
295	Old bronze Chinese bell	"
296	Japanese bronze cup	"
297	" " "	"
298	Bronze door-knocker and escutcheon, Italian, XVII cent.	*Samuel B. Dean, Esq.*
299	Beaten copper Crusader's water-jug	*Mrs. Everett Morss*
300	Brass ladle, English	*Miss Kate A. Whitney*
301	Brass and iron skimmer, English	"
302	Tea-kettle and stand, French	"
303	Brass shoe-horn, English	"
304	Brass tobacco-box, 1799, Dutch	"
305	Brass snuff-box, French Canadian	"
306	Brass spoon-hanger, Dutch	"
307	Brass grater, English	"
308	Old copper buckles, English	"
309	" " " "	"
310	Ancient bowl inlaid with gold	*F. G. Macomber, Esq.*
311	Saracenic mortar }	
312	" " } XIII and XIV centuries	"
313	" " }	
314	Saracenic candlestick base	"
315	Ancient Greek hanging lamp	"
316	Fragment of Gothic bell	"
317	Pair old brass candlesticks from New Bedford	*Mrs. J. A. Garland*
318	Pair old brass candlesticks	"
319	Pair old brass sconces	"
320	Old Russian Samovar tray and bowl	*Miss Mary Crease Sears, Miss Agnes St. John*
321	Bronze trivet, English	" "
322	Brass flat-iron, Dutch	" "
323	Brass and iron ladle, English	" "
324	Brass table-spoon, English	" "
325	Openwork tray, Italian	*A. W. Longfellow, Esq.*
326	Escutcheon, bronze, Italian	"
327	Bronze lion's head, old Italian	"

		Lent by
328	Copper bread-raiser	*Mrs. George Tyson*
329	Brass Persian dish, silver design	*Mrs. J. L. Gardner*

BINDINGS

340	Italian book-cover in model leather, 1693	*George R. Shaw, Esq.*
341	Old book-cover	"
342	Old book specimen of binding and printing	*D. Berkeley Updike, Esq.*
343	" " " " "	"
344	" " " " "	"
345	" " " " "	"
346	" " " " "	"
347	French calf binding with royal arms, from library of Louis XIV	*Henry S. Howe, Esq.*
348	French red morocco, owner's arms, from library of the Duchess d'Angoulême	*Henry S. Howe, Esq.*
349	French red morocco, royal arms, from library of Philippe-Égalité	"
350	French red morocco, owner's arms, from library of the Duc d'Orléans	"
351	French blue morocco binding, by Padeloup	"
352	English dark green morocco binding, by Roger Payne	"
353	French red morocco binding, by Derome	"
354	Amori, quarto, Bodini Press, 1802	"
355	Old book and binding	*Mrs. Geo. A. Nickerson*
356	Old book binding	*Miss Elizabeth Perkins*
357	" " "	"
358	" " "	"
359	" " "	"
360	Church service book, XV cent. original binding, blind tooled, metal clasps and corners	*Miss Mary Crease Sears, Miss Agnes St. John*
361	Early printed book (1510, original binding, metal clasps)	*Miss Mary Crease Sears, Miss Agnes St. John*
362	Church service book, XV cent., rebound in brown calf, 1737	*Miss Mary Crease Sears, Miss Agnes St. John*

LEATHER

370	Moulded leather, The Châtelaine, Italian, early XVI century	*Miss Elizabeth Perkins*
371	Piece of Spanish leather	"
372	" " " "	"
373	Writing case covered with old tooled leather	*Mrs. Geo. A. Nickerson*

		Lent by
374	Square leather box, modern Roman	*John E. Peabody, Esq.*
375	Leather desk set, modern Roman	"
376	Jewel case, tooled leather	*Holker Abbot, Esq.*
377	Portfolio, tooled leather	"
379	Piece of stamped and painted Japanese leather	*J. T. Coolidge, Jr.*
380	" " " " " " "	"
381	" " " " " " "	"
382	Two pieces of Spanish leather	"
383	Square Japanese leather stamped in colors	"
384	Two ecclesiastical leather covers	"
385	Round moulded leather box, Italian	*Mrs. Mary Hunnewell*
386	Piece of Spanish leather	*Denman W. Ross, Esq.*
387	" " " "	"
388	Piece of Japanese leather	"
389	" " " "	"
390	" " " "	"
391	Soft leather Mexican trapping	*George R. Shaw, Esq.*
392	Old Mexican hunting-bag and outfit	"
393	Japanese leather panel	"
394	Panel, cordovan, late XVI century	*Samuel B. Dean, Esq.*
395	Panel, French, style early XVII century, execution of a later period	"
396	Old English, box, covered with brown leather gold-tooled	*Miss Mary Crease Sears, Miss Agnes St. John*
397	Old dog-collar, brass mounted	" "
398	Bead letter-case, French, Louis XIV	"

WOOD-CARVING

401	Old German carved box	*George R. Shaw, Esq.*
402	Three Florentine panels	*J. T. Coolidge, Jr.*
403	Old Japanese palace panel, leaves and flying squirrel	"
404	Lion from temple beam	"
405	Norwegian box, carved and painted	"
406	Japanese gold lotus	"
407	Gothic box, painted wood	*Mrs. John L. Gardner*
408	Gothic box, papier maché	"
409	Persian box, modern	*Miss Elizabeth Perkins*
410	Two old Norwegian wooden mugs	"
411	Old Norwegian box, carved and colored	"
412	Renaissance wooden panel, in color	"
413	Door, Gothic, Flemish, XV century	*Samuel B. Dean, Esq.*

		Lent by
414	Console, Spanish, XVII century	*Samuel B. Dean, Esq.*
415	Escutcheon, Flemish, Renaissance	"
416	Panel, " folded linen," Gothic, Flemish, XV century	"
417	English Gothic panels	*William Lindsey, Esq.*
418	Six pieces French wood-carving, XVI and XVII centuries	*Samuel B. Dean, Esq.*
419	Pair of console supports, French, period of the Regency	"
420	Shrine, French, period of the Regency	"
421	Bed-post, English, late XVIII century, Heppelwhite	"
422	Dutch ironing-board	*George R. Shaw, Esq.*
423	Italian carved ivory vase, XVIII cent.	*Charles Henry Parker, Esq.*

IRON

430	Grill, Gothic, English, XIV cent.	*Samuel B. Dean, Esq.*
431	Fittings for window, French, middle XVII cent.	"
432	Door knocker, Austrian, XVII cent.	"
433	Beaten iron koro, by Miajima Shinko of Takaoka	*Chas. R. Richards, Esq.*
434	Damascened iron box, from Amritsar, India	*Mrs. Everett Morss*
435	Iron treasure-box for lady's girdle, Spanish-Gothic	*Miss Elizabeth Perkins*
436	Old box, bound in wrought iron	*Mrs. George Tyson*
437	Old Italian knocker	*Mrs. John L. Gardner*
438	Iron Gothic handle, or finial	"
439	Iron snuffers, Florentine	"
440	Venetian knocker, XV cent.	*J. T. Coolidge, Jr.*
441	Pair of Dutch iron candlesticks (to suggest the use of color in iron)	"
442	Gothic key from Venice	"
443	Old French crane from Canada	"
444	Iron pendant, German, XVII cent.	"
445	Wrought iron screen	*J. Randolph Coolidge, Jr.*
446	Gothic nail, Spanish-Arabian, XV cent.	*F. G. Macomber, Esq.*
447	" " " " " "	"
448	Gothic coffer	"
449	" "	"
450	German coffer, XVI century	"
451	Panel, thirteen pieces wrought-iron work	"
452	Iron sconce, in color	*Mrs. George Tyson*

PEWTER

		Lent by
460	Two old Chinese tea-caddies	*J. T. Coolidge, Jr.*
460*a*	Two old Japanese tea-caddies	"
460*b*	Octagonal Japanese box	"
467	Pewter tea-caddy	*Denman W. Ross, Esq.*
468	" " "	"
469	" " "	"
470	" " "	"
471	Old English pewter tavern-cup	*Mrs. W. L. Parker*
472	Old English gill measure	"
473	Old English dish	"
474	Japanese pewter basin, openwork	*Mrs. J. Montgomery Sears*
475	" " " "	"
476	English quart measure	*Miss Alice E. Parker*
477	Old half-pint mug	"
478	Half-pint measure with lip and handle	"
479	German flagon	"
480	Japanese pewter jar	*Thomas Mott Shaw, Esq.*
481	" " "	"
482	Italian round pewter box	*Charles Henry Parker, Esq.*
483	Indian pewter anklet, curious links	"
484	Old Japanese pewter jar	*John E. Peabody, Esq.*
485	Old Chinese teapot	*J. T. Coolidge, Jr.*
486	Old Japanese pewter tray	"
487	" " " "	"
488	Round Japanese box	"
489	Pewter tankard, French	*Miss Mary Crease Sears, Miss Agnes St. John*
490	Pewter coffee-pot	*Gardiner M. Lane, Esq.*
491	Small pot	"
492	Chinese brazier and tea-pot, brass base	"
493	Tea-pot	"
493*a*	Beer-mug	"
494	Communion wine-holder	"
495	Beer-mug	"
496	" "	"
497	Tea-caddy	"
498	Wine-holder	"
499	Plate	"
500	"	"
501	Old Japanese mottled pewter tea-jar	*Mrs. J. A. Garland*

ANDIRONS

		Lent by
511	Old American andirons from Virginia	*Mrs. John Forbes Perkins*
512	Andirons, American	*Hollis French, Esq.*
513	Florentine andirons, XVII cent.	*J. T. Coolidge, Esq.*
515	Pair of old Venetian andirons	*J. T. Coolidge, Jr.*
516	Pair of old Venetian andiron heads	"
517	Old Normandy iron and brass andirons, flower design	"

FRAMES

521	Old Florentine Frame	*J. T. Coolidge, Jr.*
522	Italian imitation of old frame	"
523	Spanish frame	*Miss Rose Lamb*
524	" "	"
525	" "	"
526	" "	*Miss Angelica S. Patterson*
527	" "	"
528	Spanish frame, XVIII cent.	*Frank P. Fairbanks, Esq.*
529	" " " "	"
530	Spanish picture frame, blue and gold	*Miss Elizabeth Perkins*
531	Frame, Louis XV	*Mrs. George Tyson*

POTTERY

540	Piece of old Japanese pottery	*Prof. E. S. Morse*
541	" " " "	"
542	" " " "	"
543	" " " "	"
544	" " " "	"
545	" " " "	"
546	" " " "	"
547	Japanese pottery furnace for making tea	*Denman W. Ross, Esq.*
548	Mexican modern bowl	"
549	" " "	"
550	" " "	"
551	" " "	"
552	" " "	"
553	" " "	"
554	Japanese Kenzan pottery	"
555	" " "	"
556	Japanese Kenzan candlestick	"
557	Old Puebla Mexican vase	"
558	Piece of pottery	"

		Lent by
559	Piece of pottery	*Denman W. Ross, Esq.*
560	Sake bottle	"
561	" "	"
562	Old Japanese bowl	*J. T. Coolidge, Jr.*
563	Japanese vase	"
564	Cochin China box	"
565	German beer-mug, pottery and pewter	"
566	" " " " "	"
567	Old Korean bowl	*Frederick E. Lowell, Esq.*
568	Japanese candlestick, modern	*Mrs. John L. Gardner*
569	Old Italian water-jug	*Miss Elizabeth Perkins*
570	Old dish, Spanish	*Miss Mary Crease Sears, Miss Agnes St. John*
571	Old Japanese tea-jar, running geese (Seto)	"
572	Old Japanese koro, with silver cover, Satsuma	"
573	Three old Japanese sake-bottles	"
574	Chinese bottle-shaped vase, sang de pigeon, Kang-hsi	"
575	Chinese pottery vase, green glaze and crackle, XIII cent., Sung.	"
576	Green Cochin-China jar	*Edward R. Warren, Esq.*
577	White Korean bowl	"
578	Korean crackle bowl	"
579	Satsuma crackle jar	"
580	Robin's egg blue Cochin-China jar	"
581	Cochin-China jar, green, yellow and brown decoration	"
582	Mexican jar, old Puebla	"
584	Square jar, Satsuma crackle	"
585	Green Cochin-China bowl	"
586	Korean bowl	"

EMBROIDERY

601	Turkish embroidery	*Denman W. Ross, Esq.*
602	Chinese embroidered panel	"
603	Two Persian weavings	"
604	One Turkish weaving	"
605	Ancient panel, Spanish velvet embroidery and appliqué, gold and silver	*Mrs. J. A. Garland*
606	Old Spanish blue embroidery, gold and silver on colors, border of gold and silver lace	"
607	Antique Japanese brocade	"
608	Old Italian church curtain	"
609	" " " "	"

		Lent by
610	Old Spanish horse-trapping, velvet and gold and silver embroidery	*Mrs. J. A. Garland*
611	Long panel of Genoese velvet	"
612	Five pieces of altar lace	"
613	Lace panel	"
614	Lace	"
615	Small piece of French brocade	"
616	Two scarfs, old shawl of old Italian lace	"
917	Old Persian embroidery, XVI cent.	*Miss Louise Nathurst*
618	French brocade	*George R. Shaw Esq.*
619	Two pieces of work of the present time done by the "Canterbury Weavers"	*Mrs. W. Parker.*
620	Old Spanish silk embroidery on linen	*A. W. Longfellow, Esq.*
621	" " " " " "	"

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